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CONSECRATION OF IMAGES AND STŪPAS IN INDO-TIBETAN TANTRIC BUDDHISM

BY

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Dedicated to Mkhas-btsun-bzang-po Rin-po-che
and Dbu-mdzad Zur-pa Bstan-pa-dar-rgyas

CONTENTS

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PREFACE

A study of consecration rituals is concerned with the foundations of the sacred nature of objects for worship. The present work examines this sacred nature through a study of the Indo-Tibetan ritual for consecrating images, *stûpas*, books and temples (*rab-gnas*, *pratiṣṭhâ*).[1] The consecration of these objects is accomplished by the main Buddhist tantric ritual of transformation through which also human practitioners turn themselves into a chosen Buddha. Indo-Tibetan consecrations are included within the general category of *cho-ga (vidhi)*, a term which might be very broadly translated ritual or ritual method. In a large number of Tibetan monasteries the performance of rituals is the primary undertaking of most monks. Even in monastic educational institutions monks devote part of their time to rituals. Almost all forms of Tibetan meditation are highly ritualized and therefore fall within the category of ritual as well. Furthermore, ritual texts constitute a significant part of nearly every Tibetan library. Western scholarship, however, has not yet adequately reflected this Tibetan preoccupation with rituals.[2]

At a very early stage of their monastic studies every Tibetan novice concentrates on the memorization of the major ritual works of their particular tradition. A certain number of monks do not undergo any

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[1] It is interesting to note that almost all the literature on Tibetan consecration that exists in Western languages is written by Tibetans. Such are the works by Manen (1933, translation of Phun tshog), Dagyab (1977:32–33), Gyatsho (1979), Gyalzur (1983, in collaboration with Verwey), Sharpa Tulku (1985, with Michael Perrott), and Paṇchen Ötrul (1987). The only extended discussion by a non-Tibetan is by Tucci (1949:308–316). There is also a dissertation on this subject by Schwalbe (1979), although he did not directly utilize Tibetan literary sources. Finally, David-Neel (1945) wrote on the consecration ritual mainly in order to demonstrate that, in fact, it is not nearly so "primitive" as it may seem. More studies by Western scholars were devoted to Theravâda consecrations including those by Leclère (1917:139–152), Gombrich (1966), Giteau (1969), Ruelius (1978a & 1978b), Bizot (1994) and Swearer (1995, forthcoming 1995 & forthcoming). The work of Tambiah (1984:243–257) might be also added to this list. See also Strickmann (forthcoming 1995, ch. 3) on Chinese consecration.

[2] The most comprehensive study of Tibetan ritual is that of Beyer (1973). Previous inquiries were undertaken by Snellgrove (1957) and Lessing (1942 & 1976). For recent works see Ellingson (1979a), Decleer (1982), *Kailash* 1982, no. 4 (on Himalayan death rituals), Heller (1985), Kvaerne (1985 & 1988), Panglung (1985), Skorupski (1986), Buffetrille (1987), Blondeau and Karmay (1988), Kohn (1988), Blondeau (1990), Cabezón (forthcoming, 1995), Kapstein (1995), etc.

other formal training in Buddhist ideas or practices. Training in rituals and engaging in their performances constitute their main course of study. Most monks in Tibetan monasteries in India and Nepal, however, attend a monastic school for novices until the age of eighteen to twenty where they are taught the foundations of Buddhist doctrine. While attending these schools and even at colleges of higher education, monks are constantly engaged in ritual performances. During all Tibetan holidays and auspicious or inauspicious days, organized monastic rituals are performed in the main assembly hall of every Tibetan monastery, monastic colleges included. Each of these monasteries performs additional rituals whenever there are special requests (which means at least several times each month), in which all monks participate. Graduation from a monastic college does not at all imply an end to ritual duties. For example, most of those who attain the *dge-bshes* degree in the Dge-lugs-pa tradition need to join for about two years one of the tantric colleges (Rgyud-stod or Rgyud-smad) where they not only study tantra, but also perform rituals. This formal education through rituals and constant preoccupation with them undoubtedly have a significant influence on the perceptions of these monks with regard to their tradition. Therefore, the study of ritual texts and performances will shed light not only on one of the main preoccupation of the majority of monks, but also on their preconceptions.

In addition to fundamentals of rituals, manuals have embedded in them various theoretical concerns. Mâdhyamika doctrines, for instance, are incorporated into rituals such as the mirror initiation, the offering of Suchness (*de-kho-na-nyid*), dissolution of the object of generation into emptiness, etc.[3] The intricate and seemingly-paradoxical relationship between the performer and the Buddha or *yi-dam*—inferiority of the practitioner in the face of the Buddha, transformation of the practitioner into that Buddha, and the employment of the powers of the Buddha or *yi-dam* by the practitioner—finds varied expression even within a single ritual.[4] Various theories on the act of making offerings to the Buddha and to images found in verses accompanying such offerings may also shed light on the perception of the Buddha. Buddhist legends are reflected in other passages. All these serve as primary sources for the monks' understandings of their own traditions,

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[3] These rituals are further discussed below. See also Bentor 1995a.

[4] Cf. also Eckel 1985; Beyer 1973:64.

and so should be of primary concern to any scholar wishing to make general assessments of Tibetan monastic religiosity. Unfortunately, this has not been the case. The great majority of studies on Tibetan Buddhism focus on scholastic and philosophical aspects. Yet, the greatest Tibetan intellectuals today, as in the past, engage themselves not only in Buddhist philosophy, but in ritual performances as well. Eminent teachers of all Tibetan schools frequently preside over rituals. The great majority of works in the collected writings of most Tibetan teachers are devoted to rituals. If the tradition itself does not divide philosophy from ritual, there is no justification for the fact that ritual is so often belittled or ignored by scholars of Tibetan Buddhism.

Since Tibetan rituals are very little studied, one of their most crucial, but also elusive aspects remains very little understood. This is the *ye-shes sems-dpa'* which in the case of consecration is invited into the image or *stûpa*. Even though most Tibetan works are not very explicit with regard to the nature of the *ye-shes sems-dpa'*, they do characterize it by apparently contradictory qualities. On the one hand the *ye-shes sems-dpa'* is said to be similar (*'dra*) to the visualized *dam-tshig sems-dpa'*. In the very fundamental tantric process, practitioners first visualize the *yi-dam*. Into this visualization, called the *dam-tshig sems-dpa'*, the *ye-shes sems-dpa'*, which is similar to it, is invited. The two are then fused into non-duality (*gnyis-su med-pa*). This process indicates that the *ye-shes sems-dpa'* resembles the *yi-dam* which is visualized in one's mind. On the other hand, the *ye-shes sems-dpa'* is described as pervading the entire universe down to the tiniest particle with its presence.[5] Therefore, the meditator should realize that the invited *ye-shes sems-dpa'* is more than the visualized *yi-dam*. Moreover, that which embodies the *stûpa* or image is not only the non-duality of the *ye-shes sems-dpa'* but the non-duality formed by the absorption of the *ye-shes sems-dpa'* into the *dam-tshig sems-dpa'*. Any use of concrete terms for that which is present in the consecrated image or *stûpa* would collapse its transcendental, and therefore sacred, nature. A certain degree of mystery must be maintained with regard to the most fundamental objects of worship and reverence.

The *ye-shes sems-dpa'* is said to correspond to the *dharma* body (*chos-sku, dharma-kâya*). The *dharma* body is understood in both specific and inclusive meanings. The latter includes the form bodies

[5] See the section on consecrations, the two truths, and the bodies of the Buddha in the introduction.

(*gzugs-sku*, *rûpa-kâya*, i.e. *saṃbhoga-kâya* and *nirmâṇa-kâya*) as well.[6] Also consecrated *stûpa*s or images may be understood to consist of both the *dharma* and form bodies, in an analogy to Buddhas themselves. The conception of *stûpa*s and images as form bodies can be found in a very common verse recited during the main part of the consecration which invites the 'descending entity' to enter the image as all the Buddhas entered the womb of Mâyâdevî from Tuṣita heaven. This emulates the first of the deeds (*mdzad-pa*) of the Buddha which, according to Mahâyâna ideas, led to his emanation in the world as a human being. This kind of invitation clearly expresses the notion that the *stûpa* or image is not only an embodiment of the *dharma* body but also of the form body. Indeed, the great majority of explanations found in the consecration literature concerning the purpose of the consecration refer to consecrated *stûpa*s and images as serving a role similar to the presence of the Buddha himself.[7] Such a *stûpa* or image provides means for interaction with the sacred in conventional terms while keeping the ultimate terms in the background.

Another term which is closely related to *ye-shes sems-dpa'*, is *lha*.[8] *Lha*, which is also used for translating the Sanskrit word *deva*, has manifold meanings. It means various deities of Indian origin, such as Brahmâ (Tshangs-pa), and others of probable Tibetan origin. It also may be used to refer to protectors such as Dpal-ldan Lha-mo (Śrîdevî). *Lha* also indicates one of the six realms of beings (*'gro-ba rigs drug*), kings and sometimes even recently deceased persons. More important for the present work are the meanings of *lha* which refer to Buddhas, *bodhisattvas* and *yi-dam*s. Here are included those which are invited to be present in *stûpa*s and images through the consecration ritual. Indeed, *lha* is also used as a synonym for *ye-shes sems-dpa'*.

The types of religious objects that receive consecration are the most revered Buddhist objects of devotion that are considered to be receptacles of the body, speech and mind of the Buddha. The receptacles of the Buddha's body are images and *thang-ka*s; the receptacles of the Buddha's speech are books and *dhâraṇî*s; and the receptacles of the Buddha's mind are *stûpa*s and *tsha-tsha*s.[9] Here the word "receptacle" (*rten*) will be used, as the most general term, for all of these

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[6] See Makransky 1992:153.

[7] See the section on consecration, the two truths, and the bodies of the Buddha in the introduction.

[8] For the concept of *lha* in Tibetan Buddhism see Samuel 1993:157–175.

[9] For *tsha-tshas*, see Tucci 1932/1988.

sacred objects. Tibetan temples usually contain examples of all three categories of receptacles. Laypeople usually try to have at least some representation of each of the three types of receptacles on the family altar as well. It is by means of the consecration ritual that these religious objects are made sacred.

A number of rituals accompany the construction of a Tibetan receptacle. These open, well in advance of the actual construction, with a ground-ritual (*sa-chog*) for procuring and blessing the site.[10] During the construction, the ritual of depositing the relics or *dhâraṇî*s is performed (*gzung-gzhug* or *gzung-'bul*).[11] Only upon the completion of the receptacle does the consecration ritual (*rab-gnas, pratiṣṭhâ) per se* take place. Consecration may be repeated on an annual basis or upon the visit of a high lama who is often requested to reconsecrate existing receptacles. When a receptacle requires considerable restoration a ritual called *arga*[12] is performed in which the *lha* that was invited to abide in the receptacle through the consecration ritual is requested to reside temporarily in a specially prepared mirror for the duration of the restoration.[13]

For a study of a ritual, which is at least in part based on a textual tradition spanning more than a thousand years, a thorough textual analysis must be presumed. Further, organized monastic rituals are based primarily on textual material. At the same time, rituals are meant to be performed. Thus a philological approach cannot by itself pretend to represent a ritual within a larger range of religious ideas and practices. On the other hand, without being first familiarized with the texts used, it would be nearly impossible to follow the elaborate ritual steps and procedures of the performance itself. Therefore a diachronic study of Tibetan consecration texts is combined here with observations of performances and interviews with performers and religious experts. The observational research was carried out in the Kathmandu Valley of Nepal in 1987–1989. The widespread construction of new Tibetan monasteries there resulted in the performance of a number of consecrations and re-consecrations during that period, by members of four Tibetan sects. Without this opportunity to attend

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[10] Gyatsho 1979; Mkhas-grub Rje 1968:278–285.

[11] See Manen 1933; Kalsang 1969; Dagyab 1977; Gyalzur 1983; Bentor 1994 and in preparation 2.

[12] This ritual should not be confused with the offering of *argha* water (*mchod-yon or yon-chab*), the first water offered to an invited *lha*.

[13] Manen 1933; Gyatsho 1979 Bentor 1995a.

ritual performances and discuss them with both religious experts and officiants this study would not have been possible.

The introduction to this work contains discussions of the Indo-Tibetan consecration ritual, the relation between consecration and other Tibetan tantric rituals, the essence of the consecration, the structure of the ritual, the consecration literature as well as the principles of ritual performance. Background information on the ritual manual, the monastery which performed the consecration translated below, and the setting for the ritual performance are provided as well. The main part of the book focuses on the performance of the consecration of Bodhanath Stûpa in the Kathmandu Valley, Nepal, by Dga'-ldan-chos-'phel-gling monastery in 1988 according to the manual composed by Khri-byang Rin-po-che, the Junior Tutor of His Holiness the Fourteenth Dalai Lama. This manual is the one most commonly used for extensive consecrations nowadays by members of the Dge-lugs-pa school. For each ritual action of the consecration I have provided a short discussion and explanation in an attempt to clarify the consecration process. The Appendix contains a bibliography of about 200 Tibetan textual sources on consecration, a list of major consecration works or passages on consecration contained in the Tibetan Kanjur and Tanjur and a selected bibliography of sources on certain rituals closely related to consecration (*gzungs-'bul* and *arga*).

INTRODUCTION

TANTRIC RITUALS AND CONSECRATION

The complex system of tantric rituals does not yield to a simple classification scheme.[1] Generally speaking, one can distinguish between rituals performed for one's own sake and rituals performed for the sake of others. The foremost rituals for the sake of oneself consist of the soteriological practices toward the attainment of enlightenment. Obviously, soteriological practices are aimed not only at one's own liberation but, following the *bodhisattva* path, at the enlightenment of all sentient beings, and rituals performed for others carry benefits for the performer as well. Furthermore, soteriological practices give rise not only to supramundane results, but also to mundane ones. Still, it is convenient to distinguish between rituals performed for the mundane or supramundane purposes of oneself and those performed for the sake of others.

The soteriological practices are based on the *sâdhana* (*sgrub-thabs*, 'means of achievement'). It is possible to view the *sâdhana* in a number of ways. From one perspective it is a transformation of the practitioner's body, speech and mind (*lus ngag yid*) into enlightened body, speech and mind (*sku gsung thugs*) of a chosen Buddha (*yi-dam*). The transformation of the body is performed through generating oneself as the *yi-dam* and taking up its pride (*nga-rgyal*); the transformation of the speech through the recitation of the *yi-dam*'s mantra; and the transformation of the mind through gathering back the visualization of the *yi-dam* and dissolving it into the non-dual emptiness.[2]

Among the various processes included in the *sâdhana*, of special importance is the fourfold generation (*bskyed-pa*) ritual which is variously applied in most tantric rituals of all types—those performed for the sake of oneself and those performed for others.[3] This fourfold generation includes the following:

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[1] Beyer's classification of tantric rituals (1973:245–258) is over-simplified.

[2] See, for example, the *sâdhana* of Cakrasamvara by Padma-dkar-po which is built around these three transformations, translated by Beyer (1974:140–153).

[3] The word 'generation' (*bskyed-pa*) is used in multiple senses. In its general meaning it refers to the entire process of the *sâdhana*. Generation has also a specific meaning:

1) Generation of the *dam-tshig sems-dpa'* (*samayasattva*).
2) Blessing of the sense-bases (*skye-mched*, *âyatana*).
3) Invitation of the *ye-shes sems-dpa'* (*jñânasattva*) and its merging with the *dam-tshig sems-dpa'*.
4) Sealing the mergence through self-initiation.[4]

In the first among these processes one visualizes oneself as one's chosen Buddha (*yi-dam*). This visualized form of the *yi-dam* is called *dam-tshig sems-dpa'*. Secondly one assigns various seed syllables of various Buddhas and *bodhisattvas* to one's sense-bases, thereby elevating the visualized *yi-dam* to a level worthy of the actual *yi-dam*. In the third limb one invites the actual *yi-dam* or the *ye-she sems-dpa'* and causes it to merge with the *dam-tshig sems-dpa'*. Fourthly, one performs the initiation process upon oneself (*bdag-'jug*, more on this below). This is not only an enhancement of the initiation, but also a process meant to seal the merger between the *ye-she sems-dpa'* and the *dam-tshig sems-dpa'*.[5]

This fourfold generation is preceded by the 'visualizing away' (*mi dmigs*) one's own ordinary existence. Thus immediately before the fourfold generation one erases the ordinary reality. This process is performed in conjunction with meditation on emptiness. The ritual manuals instruct one to purify the object of meditation into emptiness (*stong-par sbyangs*, cf. R. 368.1). It is one of the tantric rituals' seeming paradoxes that the process of achieving comprehension of the true nature of all things demands, in one of the very first steps of the process, the ability to understand the meditational object as empty of inherent existence. In other words, the attainment of the goal is required in order to enter the path toward that goal. This illustrates one of the basic principles of tantric practice, which is to bring the goal into the very beginning of the path. While treading the path, the meditators simulate the goal until finally they actually achieve it. For this reason also it is said that one cannot engage in the *sâdhana* practice without

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generating (or giving birth to) the form body (*gzugs-sku*) of the *yi-dam* (more on this below).

[4] Following the *Guhyasamâja Tantra*, in most scholastic works the fourfold generation is called *bsnyen-sgrub yan-lag bzhi* (cf. Beyer 1973:106–108; Wayman 1977:156–160, 361–362; etc.).

[5] The water initiation is conceived, in part, as the pouring of water filling the disciple's entire body, purifying all impurities and producing great Bliss. The excess of this water forms a small 'Lord of the Family' (*rigs-bdag*) on the crown of the disciple's head (cf. J. 213.4–6), thereby sealing the initiation water. In a similar manner, the initiation is conceived to seal the *ye-shes sems-dpa'* in the *dam-tshig sems-dpa'*.

receiving initiation. One of the purposes of the initiation is believed to be the conferral of the powers to meditate on emptiness, even as a 'mere' simulation. The *sâdhana* is the means provided by the tantra for realizing the non-dual nature of all things. While according to the *sûtra* one meditates directly on emptiness, the tantra provides certain methods for assisting in such meditation. Furthermore, the dissolution into emptiness serves to remind the practitioners that emptiness is the ultimate origin of all appearances, including the mandalas and *lha* which will be generated during the *sâdhana*.

This process can be understood in terms of the three dimensions of reality: the ordinary, exalted and actual. It is important to emphasize that the actual reality is not transcendent, but immanent. The ordinary reality is conventional, relative level of everyday existence. The actual reality is reality as it really exists; emptiness, suchness, non-duality, and other such words are used to refer to it. The exalted reality is activated by means of the *sâdhana*. Its importance lies in its mediating character, as it enables the conversion from the ordinary to the actual reality.[6] During a *sâdhana* practice, the practitioners transform their ordinary reality into the *dam-tshig sems-dpa'* on the dimension of the exalted reality. Subsequently, the practitioners invite the *ye-shes sems-dpa'* from the actual reality on the dimension of exalted reality. The invited *ye-shes sems-dpa'* is described as 'similar' (*'dra-bo*) to the visualized *dam-tshig sems-dpa'*; that is to say the visualization out of ordinary reality is similar to the projections out of the actual reality. The two merge, thereby enabling the realization of the identity of the two dimensions they have issued from. The merging into one unity designated 'one taste' (*ro-gcig*) or non-dual (*gnyis-su med-pa*) demonstrates the identity of the ordinary reality of the *saṃsâric* world with the actual reality of the *nirvâṇic* world. The merger takes place on the intermediate dimension of the exalted reality, the dimension which enables such a conversion.

This process, the tantric ritual par excellence, is a key to tantric rituals of all types. In the *sâdhana* it serves to bring the meditators to the exalted dimension where they realize or emulate the realization of the non-duality of ordinary conventional level of appearances and actual truth. In *sâdhanas* of the Highest Yoga Tantra, the procedure

[6] This is somewhat similar to the mode by which the *paratantra*, the other-dependent nature according to the Yogâcâra school, makes a conversion between the constructed (*parikalpita*) and perfected (*parinispanna*) natures possible (Nagao 1983).

does not leave off at the exalted dimension, but continues toward the actual dimension by means of dissolution into nonduality,[7] often related to the Perfection Process (*rdzogs rim*, equivalent to the transformation of the mind mentioned before). The Perfection Process *with signs* refers to the yoga of the subtle body (cf. Geshe Kelsang Gyatso 1982; Cozort 1986). In the Perfection Process *without signs*, the visualization of oneself as the merging of both visualized and actual *yi-dams* is dissolved. The meditators visualize that the entire cosmos dissolves into the mandala in the center of which they are situated. The mandala dissolves into the central *yi-dam* and that *yi-dam* is gathered from above and below into the wheel in its heart. The wheel dissolves into the *yi-dam*'s seed-syllable, the seed-syllable into the *anusvara*, and the *anusvara* into the drop on top of it. This drop turns fainter and fainter until finally it disappears into non-dual emptiness (cf. Beyer 1973:452–454). In sum, by means of the Perfection Process without signs the exalted dimension of the mediation is transformed into the actual one.

The *sâdhana* is not terminated in the state of non-dual actual reality, but concludes with a return to the ordinary conventional reality (cf. Beyer 1973:454–456). Not only wisdom, but compassion as well, plays an important role in Buddhist *sâdhanas*. Out of compassion, the meditators resume the form of their *yi-dam* and appear in *saṃsâra* for the sake of helping all sentient beings, according to the *bodhisattva* ideal, which lies at the basis of the *sâdhana* practice. The appearance in the world in the form of a *yi-dam* is accompanied by a greater and greater realization of the actual nature of existence and the lack of inherent existence of that appearance. This process is similar to the emanation of the glorious and emanation bodies of the Buddha (*saṃbhogakâya* and *nirmâṇakâya*) out of the *dharma* body (*dharmakâya*) (cf. Nagao 1981).

In rituals such as consecrations, on the other hand, the transformation from the exalted reality to the actual one is only secondary. The main components of the core of the consecration are as follows.[8]

1) Visualizing the receptacle away (*mi dmigs-pa*); always performed in conjunction with meditation on emptiness.

[7] In certain *sâdhanas* this dissolution may be found also at the end of the Generation Process.

[8] These are common to almost all consecration manuals I have been able to study, and to all the elaborate performances of the ritual I observed.

2) The fourfold generation, culminating in the merging of the *ye-shes sems-dpa'* and the *dam-tshig sems-dpa'* into non-duality (*dam ye gnyis-su med-pa*) and the sealing of this merger (*rgyas gdab*).
3) Transformation of the receptacle back into its conventional appearance of an image, *stûpa*, book, etc. (*rten bsgyur*).
4) Requesting the *ye-shes sems-dpa'* to remain in the receptacle as long as *saṃsâra* lasts (*brtan-bzhugs*).

The first two steps here are faithful parallels to those of the *sâdhana*. But in place of the final dissolution into nonduality, (usually related to the Processes of Perfection without signs) and of 'appearing in the world', in case of consecrations a process called 'transformation of the receptacle' (*rten-bsgyur*) is performed. The transformation from the exalted to actual reality which characterized the Perfection Process is performed instantly here. Then follows a transformation back into the conventional appearances of the original image, *stûpa*, etc., which is analogous to the process of reemergence in the world at the conclusion of a *sâdhana*. Hence, after the consecration the receptacle is no longer a conglomerate of profane substances, but an embodiment of the *yi-dam* which has taken the original form or appearance of that receptacle. 'Dul-'dzin Grags-pa-rgyal-mtshan (1374–1434) explains the transformation of the receptacle as follows:

> ... think that the form of that *lha* [invited into the receptacle] is transformed completely and turns into the appearance of that cast image, painting and so forth ... With regard to books, think that Snang-ba-mtha'-yas (Amitâbha) and his consort, having dissolved into light, transform into the form of letters.[9]

Not only the process of 'appearing in the world' at the conclusion of the *sâdhana*, but also the transformation of the receptacle at the later part of the consecration is regarded as parallel to the emanation of a Buddha in the *saṃsâric* world. Indeed, certain (but not all) writers distinguish three types of emanation bodies (*sprul-sku gsum*). The supreme emanation bodies (*mchog-gi sprul-sku*) are the Buddhas; the born emanation bodies (*skye-ba sprul-sku*) are various incarnations of Buddhas and *bodhisattvas* born in the world, such as the Dalai

[9] *Lha'i gzugs de yongs-su gyur-pa las lugs-ma dang bris-sku la-sogs-pa gang-yin de'i rnam-par gyur-par bsam-mo/ ... po-ti ni Snang-ba-mtha'-yas yab-yum 'od-du zhu nas thim-pa yi-ge'i gzugs-su gyur-par bsam-mo/* DZ 378.3–6.

Lamas and other incarnate lamas; finally, the made emanation bodies (*bzo sprul-sku*) are emanations made by artists and consecrated by lamas, such as *stûpa*s and images, and even bridges. Such is the distinction made, for example, by Gu-ru Bkra-shis (18th–19th c.), etc. According to the latter,

> The supreme emanation bodies (*mchog-gi sprul-sku*) are those appearing in the world in the manner of the twelve deeds [of the Buddha]. The born emanation bodies (*skye-ba sprul-sku*) are those appearing as sentient beings in the manner of Āryas, ordinary people, etc. Made emanation bodies (*bzo sprul-sku*) are those appearing in an unanimated manner, such as *stûpas*, boats and bridges.[10]

Thus, *stûpa*s and images are considered to be types of emanation bodies, that is to say various *yi-dams* appear in the world as *stûpas* and images for the sake of sentient beings. According to the Tibetan tradition, those endowed with higher realization are capable of seeing these *stûpa*s and images in their exalted state—as the *yi-dams* themselves (Cabezón & Tendar 1990: 138).[11]

The last among the core rituals of the consecration, the request to those invited into the receptacles during the fourfold generation to firmly remain there (*brtan-bzhugs*) as long as *saṃsâra* lasts, has no direct equivalent in the *sâdhana*. Yet, it is called by some authors the main part of the consecration (*rab-gnas-kyi gtso-bo*, in R. 442.4; PC 866; etc.). It is never omitted, even in a very concise form of consecration. This ritual is possibly a part of the pre-tantric consecration, although not much is known of such a ritual.[12]

Thus, the consecration ritual is a specific application of the *sâdhana* practice. The first three steps (see above) have parallels in the *sâdhana* practice, while the final one does not involve a transformation. The object of the ritual is not oneself, but the receptacle to be consecrated. In a process parallel to that of transforming oneself into one's *yi-dam* by means of a *sâdhana* practice, the receptacle is transformed into an emanation of that *yi-dam*. As part of the systematization of tantric rituals, a basic transformative ritual has been developed which can

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[10] *mchog-gi sprul-sku jambu'i gling-du mdzad-pa bcu-gnyis-kyi tshul ston-pa-rnams dang/ skye-ba sprul-sku 'phags-pa dang so-so'i skye-bo'i tshul la-sogs-pa sems-can-du ston-pa-rnams dang/ bzo sprul-sku/ mchod-sdong dang/ gzings dang/ zam-pa la-sogs bem-po'i tshul-du ston-pa-rnams.* (vol. 1, 128–9, see the bibliography of Tibetan works).

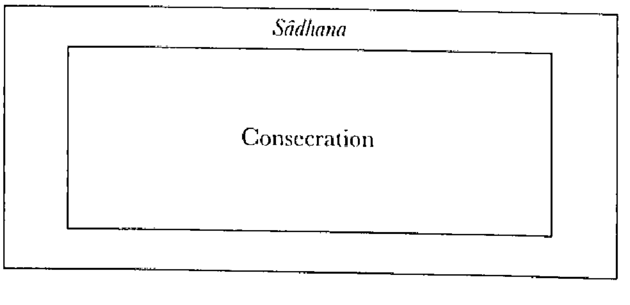
[11] See also Gyatso 1986. For Hindu examples see the collections of papers in Padoux 1990 as well as Colas 1989.

[12] For the so called *sûtra*-style consecrations, see Bentor 1992.

be applied for different purposes. Having mastered the *sâdhana* practice, the performers are able to participate in most types of tantric rituals, where the object of transformation varies from an image (as in the case of consecration) to a vase, another implement or another person. Authors of tantric ritual manuals, including consecration manuals, take for granted the performer's command of the *sâdhana*. Furthermore, the mastery of the *sâdhana* practice is a prerequisite for performing various rituals. The Tibetan term denoting this is *bsnyen-sgrub las gsum*. *Bsnyen-sgrub*, 'approaching and achieving', is a designation of the fourfold generation process in terms of the *Guhyasamâja Tantra*. More specifically it refers to the practice of the generation process in a retreat. Only following such a retreat is one allowed to perform the various ritual actions (*las*). The number three (*gsum*) at the end of the term indicates that the performance of *las* is contingent upon the two former practices.[13]

Not only is the consecration a special application of the *sâdhana*, it is also performed as part of it. Only as a *yi-dam* can the performers transform a receptacle into a *yi-dam*.[14] Therefore, the consecration opens with the generation process of the *sâdhana*. After transforming themselves into their own *yi-dam*, the performers transform a receptacle into that *yi-dam* in an application of the same process. Having completed the transformation of the receptacle, the performers proceed to complete the *sâdhana*. Moreover, not only is the consecration performed in the frame of the *sâdhana*, in its elaborate version, it is typically a matrix of four complete, and potentially autonomous, rituals. Some of the rituals in this matrix serve as frames within which the others are enclosed (cf. Witzel 1987; Minkowski 1989). The following diagram may serve to clarify this.

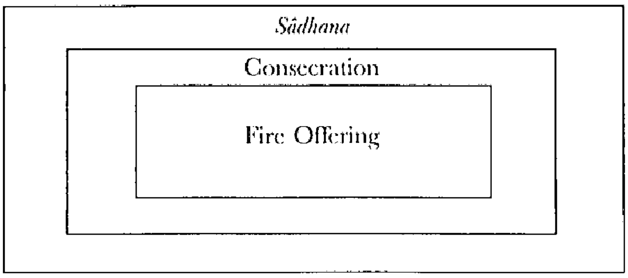
First Day of the Consecration:



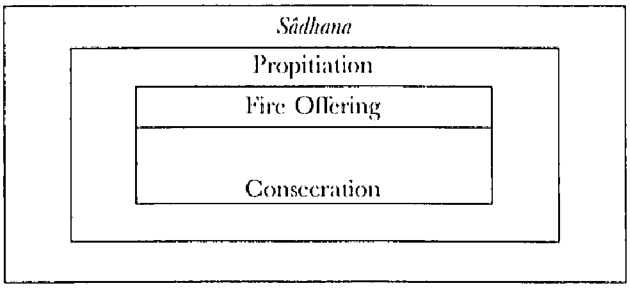
[13] Interview with Mkhas-btsun-bzang-po Rin-po-che; Bloomington 1986, translated by J. Hopkins.

[14] For a similar concept in Hinduism see the references in Fuller 1984:15.

Main Day of the Consecration:



Final Day of the Consecration:



In each of the days, the largest frame consists of the *sâdhana*, while the fire offering (*sbyin-sreg*) is always enclosed by other rituals. The propitiation (*bskang-gso*) is performed as the smaller frame of the concluding rituals. That is to say, the propitiation is performed within the frame of the *sâdhana*, but at the same time encloses the fire offering and consecration. Each of these four rituals in itself is a complex performance with its own manual. The subdivisions in the present work may provide an indication for the various ritual actions included within each of the four major rituals comprising the consecration. Each of these four rituals are constructed out of basic units of ritual actions which are shared in common with a large number of such rituals. At least two attempts to classify Tibetan rituals have been made in the West, one by Beyer who based his classification mostly on rituals for Târâ and the other by Ellingson who relied not only on the content of rituals but also on the very informative character of ritual music. Although they have arrived at differing systems of classification, both agreed that Tibetan rituals are intermixed combinations of their basic categories. Ellingson says: "... in actual performance, these separate categories are blended together into complex mixtures ..." (1979a:684). Similarly, Beyer remarks: "But we must bear in mind that it is rare to find any ritual type in total isolation, especially in communal ritual activity" (1973:257).

Now is not the time to construct still another general classification of Tibetan rituals. Instead we will make a few general observations about the consecration ritual. Consecrations belong to those rituals performed first of all for others. Contrary to rituals performed for the sake of oneself, which usually take place in seclusion, elaborate rituals for others are usually done in public. Brief consecrations of private receptacles may take place in the lama's own residence with or without the presence of the patron. But our main concern here is with elaborate consecrations lasting at least one day. These are usually performed at the assembly hall of a monastery by most of its monastic members, following a highly structured manual.

Looking at Tibetan definitions of the consecration ritual can provide us with a better understanding of its meaning for the members of the tradition. The following definitions will also serve to demonstrate that there are really no major differences between the various sects with regard to this ritual. In one of the important explanatory works on this ritual, Padma-'phrin-las (1641–1717), defines consecration as follows:

> With a pure concentration (*samâdhi*) invite the mandala of *ye-shes* from the realm (*dhâtu*) to the receptacle which appears as a conventional reflected image. By the union of the *ye-shes sems-dpa'* with the *dam-tshig sems-dpa'* that receptacle is well established (consecrated) as the nature (*ngo-bo*) of *ye-shes*.[15]

The Sa-skya-pa scholar Rmor-chen Kun-dga'-lhun-grub (1654?–1726?) says:

> The absorption of the *ye-shes sems-dpa'* into the *dam-tshig sems-dpa' lha* as a sesame seed is designated as consecration.[16]

(The *ye-shes sems-dpa'* pervades the *dam-tshig sems-dpa'* as the sesame oil pervades its seed even though the hard seed does not seem to contain liquid). Sde-srid Sangs-rgyas-rgya-mtsho (1635–1705), the author of another important explanatory work on consecration, defines consecration as follows:

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[15] *Kun-rdzob gzugs-brnyan-du snang-ba'i rten de la ting-nge-'dzin rnam-par dag-pas dbyings nas ye-shes-kyi dkyil-'khor spyan-drangs-te dam-tshig-pa dang ye-shes-pa mtshams-sbyar-te rten de ye-shes-kyi ngo-bor rab-tu gnas-par byed-pa'o/* p. 15.3–4.

[16] *Lha dam-tshig-pa la ye-shes-pa til-gyi gong-bu lta-bur bstim-pa la rab-gnas-kyi tha-snyad mdzad-pas na/* Work 2, pp. 536.5–537.1.

> As for the essential aspect of the consecration ritual in general, it is a special ritual of virtue and auspiciousness in which the receptacle of the *dam-tshig sems-dpa'* is transformed into the great blessing of the Buddha and the *ye-shes sems-dpa'* is invited to abide [in it] together with a complete set of ancillaries.[17]

Such a definition seems to be the basis for later definitions including the one by the twentieth century Bhutanese Brag-phug Dge-bshes Dge-'dun-rin-chen (1926–) who explains consecration in the following terms:

> As for the characteristics that set this ritual apart from others, it is a ritual in which the *ye-shes sems-dpa'* is requested to abide in the receptacles of the *dam-tshig sems-dpa'* together with ancillary [rituals].[18]

Finally, an early definition given by Atiśa (982–1054) might be cited:

> Consecration is purifying and generating the *dam-tshig sems-dpa'* with the purpose that the *ye-shes sems-dpa'* would abide there for a long time.[19]

According to these exemplary definitions, the core of the consecration is the generation of the receptacle as the *dam-tshig sems-dpa'* and the absorption of the *ye-shes sems-dpa'* therein. The first and the third limbs of the fourfold generation are the basis of the consecration here. A few authors allude also to the second limb. The essence of the ritual is defined as the transformation of a receptacle into a new entity which consists of the absorption of the *ye-shes sems-dpa'* into the *dam-tshig sems-dpa'*. As indicated in some of the definitions of consecration, in addition to the core rituals, the consecration also includes a number of ancillaries. These ancillary rituals will be discussed in due course.

Examining the etymology of the Tibetan word for 'consecration' might further clarify its meaning. The term translated here as 'con-

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[17] *Spyir rab-tu gnas-pa'i ngo-bo ni dam-tshig sems-dpa'i rten de las sangs-rgyas-kyi che-ba'i byin-rlabs brdzus-te ye-shes sems-dpa' bzhugs-su gsol-ba'i dge-shis-kyi cho-ga yan-lag rdzogs-pa'i khyad-par-can-du gyur-ba-ste/* p. 151.1.

[18] *Dam-tshig sems-dpa'i rten 'di-rnams la/ ye-shes sems-dpa' bzhugs-su gsol-ba'i cho-ga yan-lag dang bcas-pa khyad-par-du gyur-pa'i mtshan-nyid-can-no/* p. 256.2–3.

[19] *Dam-tshig sems-dpa' sbyangs bskyed la/ ye-shes sems-dpa' yun ring-du/ gnas-pa'i phyir ni rab-tu gnas/* Toh. 2496, p. 510.6. Similar definitions may be found also in the following works. Gung-thang-pa, work 2, p. 101; 'Jam-dbyangs-bzhad-pa I, work 3, p. 673.2–3; Rmor-chen, work 2, p. 536.5; Brag-phug Dge-bshes, commentary on the *Hevajra Tantra* (see the bibliography of Tibetan works) p. 343; Kun-dga'-snying-po, commentary on the *Hevajra Tantra* p. 47.1.6–2.1; Bsod-nams-rgyal-mtshan, commentary on the *Hevajra Tantra* p. 412.1–2.

secration' is *rab-gnas* or *rab-tu gnas-pa* in Tibetan and *pratiṣṭhâ* in Sanskrit. According to Monier-Williams' dictionary the word *pratiṣṭhâ* is derived from *prati*—'towards, near to; against, in opposition to; back, again, in return; down upon, upon, on'[20] and *sthâ*—'to stand, stand firmly, station one's self, stand upon, get upon, take up a position on'.[21] The basic meaning of *pratiṣṭhâ* is 'standing still, resting, remaining, steadfastness, stability, perseverance'.[22] One of the common meanings of the verb *pratiṣṭhâ* is 'to establish'.[23] Especially in its causative form, *pratiṣṭhâpayati*, this verb is often used with regard to establishing or setting up images.[24] In the case of consecration, however, this verb does not refer to the receptacle, but to the *ye-shes sems-dpa'* which is established in the receptacle. In this case it is not the installation of an image but rather of a *ye-shes sems-dpa'* therein. The numerous occurrences of the term *pratiṣṭhâ* in Sanskrit literature have been intensively studied by the great Indologist Jan Gonda, who also provides examples for the occurrence of this word in the sense of 'consecration' and with the meanings "... to place a definite power in an object, to endow an object with divine faculties etc."[25]

Tibetan explanatory works on consecration most often provide an etymological analysis of the word *pratiṣṭhâ*. Gter-bdag-gling-pa (1646–1714) explains the morphemes of *supratiṣṭhâ* as follows:

> *Su* is 'very' (*rab*), *prati* is 'separately' (*so-so*) [and] *sthâ* is 'to abide' (*gnas-pa*). Therefore it is suitable to convey [the meaning] also as 'the abiding as the embodiment of each receptacle.'[26]

Gter-bdag-gling-pa explains the morpheme *prati* as *so-so* (on analogy with the well known example of rendering *pratimokṣa* as *so-sor thar-pa*). Hence, according to his explanation, the abiding of the *ye-shes sems-dpa'* is distributed among various receptacles. None of the other Tibetan etymological explanations I could find break the word (*su*)*pratiṣṭhâ* into its grammatical morphemes. Sde-srid Sangs-rgyas-rgya-mtsho says:

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[20] MW p. 661b.
[21] *Ibid.* p. 1262b.
[22] *Ibid.* p. 671b.
[23] Cf. Gonda 1954/1975.
[24] Cf. MW 671b.
[25] Gonda 1954/1975:371.
[26] *Su rab pra-ti so-so ṣṭhâ gnas-pa-ste rten so-so'i bdag-nyid-du gnas-pa la'ang bgrang-du rung-ngo/* work 2, p. 6. This explanation is found also in Sde-srid Sangs-rgyas-rgya-mtsho, p. 151.4.

> In rendering the word *pratiṣṭhâ-vidhi* according to a [Sanskrit-Tibetan] glossary (*sgra-las*), *pra* in approximate translation is a particle expressing 'excelling' (*lhag-pa*) or 'very' (*rab*); *tiṣṭhâ* has the meaning of firm or abiding for a long time; and *vidhi* is the ritual method of performance. Thus, it is called 'ritual of supreme abiding' (*rab-gnas-kyi cho-ga*) . . . In short, by the descent of the blessings of the *ye-shes sems-dpa'* nature [the receptacle] is transformed into that which has a supreme nature and remains for a long time to sustain the merit of the trainees (*gdul-bya*). [Therefore it is called] *rab-gnas*. It is called *cho-ga* since it actually brings about the accomplishments of virtue and auspiciousness.[27]

This is based partly on the etymology provided by the Indian master Nag-po-pa in his consecration work included in the Tibetan Tanjur.

> Because of the 'transformation into that which is supreme' and 'long lasting' it is called *rab-gnas*. Among these, [by] 'transformed into that which is supreme' is [meant] 'accomplishing' it as the embodiment of the *ye-shes sems-dpa'*, and [by] 'long lasting' is [meant] abiding as long as *saṃsâra* lasts.[28]

This is perhaps also the basis for the following etymological analyses. Brag-phug Dge-bshes explains:

> As for the etymological analysis, because [by] it the receptacles are 'accomplished' as the best and superior to other objects (*chos-can*), it is *rab*, and because it is a ritual which makes the [*ye-shes sems-dpa'*] abide for a [long] time it is call *rab-gnas*.[29]

Gter-bdag-gling-pa says:

> According to the glossaries, *supratiṣṭhâ-vidhi* is a ritual for 'accomplishing' well and causing to remain for a long time. Because the receptacle

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[27] *Pra-ti-ṣṭha bi-dhi-zhes-pa'i sgra las drangs tshe pra ni nye-bsgyur-te lhag-par ston-pa'i tshig-phrad dam rab ces dang/ ti-ṣṭha ni brtan-pa'am yun-ring-du gnas-pa'i don dang/ bo-dhi [bi-dhi] ni bya-ba'i cho-ga-ste rab-gnas-kyi cho-ga-zhes grags-shing . . . Mdor na rang-bzhin ye-shes-kyi byin phab-pas rang-bzhin mchog-tu gyur-pa dang/ gdul-bya'i bsod-nams-kyi nyer-'tshor yun-du gnas-pa'i rab-gnas dang/ de lta-bu'i dge-zhing shis-pa'i dngos-par bsgrub-par byed-pa la cho-ga-zhes bya-ste/* p. 151.2–5.

[28] *Mchog-tu gyur-pa dang/ yun ring-bas rab-gnas-shes bya-ste/ de la mchog-tu gyur-pa ni ye-shes sems-dpa'i bdag nyid-du bsgrub-pa la bya la/ yun ring-ba ni 'khor-ba ji-srid-du bzhugs-pa la bya'o/* Toh. 1822, p. 523.6–7.

[29] *Nges-tshig ni/ chos-can gzhan las rten-rnams rab dang mchog-tu bsgrub-pas na rab dang/ de yun-du gnas-par byed-pa'i cho-ga yin-pa'i na rab-gnas-zhes brjod-do/* p. 256.2–3.

> is 'accomplished' as the very essence of the *ye-shes sems-dpa'*, it is 'well'; and because it is made to remain as long as *saṃsâra* lasts, it is 'a long time'. In addition to these two, because it is connected with summoning and infusing the *ye-shes sems-dpa'* as well as with its abiding in the receptacle, it is called *rab-gnas-kyi cho-ga* [the ritual of consecration].[30]

Rather than providing grammatical insights, these explanations elucidate the interpretation of the term 'consecration ritual' (*rab-gnas cho-ga*). Here not only the transformation of the receptacle into the essence or the embodiment of the *ye-shes sems-dpa'* is emphasized, but also the firmly abiding of the *ye-shes sems-dpa'* in the receptacle for as long as *saṃsâra* lasts. The latter is none other than the final stage of the core rituals of the consecration (*brtan-bzhugs*) which has no direct parallel in the *sâdhana* but is unique to the consecration.

CONSECRATION, THE TWO TRUTHS, AND THE BODIES (*KÂYA*) OF THE BUDDHA

According to the Tibetan definitions of the consecration ritual, at its core the *ye-shes sems-dpa'* is invited to abide in the receptacle for as long as *saṃsâra* lasts. The term *rab-gnas* refers to the establishing of the *ye-shes sems-dpa'*, its localization in the world of *saṃsâra* so that it would be available to sentient beings striving on the Buddhist path. Such a process of establishing the *ye-shes sems-dpa'* contradicts its true nature—non-localizability.[31] This will become clearer through the following quotations. Sde-srid Sangs-rgyas-rgya-mtsho explains the *ye-shes sems-dpa'* as follows:

> The indivisible, secret and naturally immaculate *ye-shes sems-dpa'* of the body, speech and mind of all Buddhas is as vast as space. The *ye-shes* of the Buddha pervades everything, up to each of the countless particles, with holy nature. Therefore there is nothing to invite from the

[30] *Supratiṣṭhâ bi-dhi-zhes-pa'i sgra las bzang-por sgrub-pa dang/ yun-ring-du gnas-par byed-pa'i cho-ga-ste/ rten ye-shes sems-dpa'i ngo-bo nyid-du bsgrubs-pas bzang-po dang/ 'khor-ba ji-srid-du gnas-par byed-pas yun ring-ba'o/ de gnyis kyang ye-shes-pa dgug gzhugs dang rten bzhug dang 'brel-ba'i phyir rab-gnas-kyi cho-ga-zhes bya-ste/* Work 2, p. 5–6.

[31] The form aspect of the *ye-shes sems-dpa'* will be discussed below in the section on the invitation to the *ye-shes sems-dpa'* and all Buddhas and Bodhisattvas during the preparatory rituals.

> outside. However, ordinary people [beginners] whose minds are inferior do not know it.[32]

And

> The entire animated and unanimated three worlds are included amongst *dharmas*, which [in turn] are comprised of both the grasped and the grasper. All these have from the very beginning reached the nature of clear light. The *ye-shes sems-dpa'*, which is not conditioned by another, abides pervading itself as does the sesame oil in the sesame [seed]. This is known as naturally arrived-at establishing/consecration (*rab-gnas*).[33]

The paradox of inviting the *ye-shes sems-dpa'*, which is omnipresent without ever being established, is dealt with in a number of consecration works. The following dialogue contained in the *Consecration Tantra* is an especially noteworthy example:

> The *bodhisattvas* asked: Oh Blessed One! How do the Victorious Ones establish/consecrate (*rab-gnas*) all the unestablished/unconsecrated (*rab-tu mi gnas-pa*) *dharmas*?
>
> The Blessed One replied: All the Buddhas firmly abide without any establishing/consecration. [They] abide, as space does, in everything. The alternative viewpoint is false imputation (*rab-tu brtags*). In the case of relative worldly truth there is the false imputation of establishing/consecration. When examined from the point of view of ultimate truth, who blesses what how? From the beginning [it was there] unproduced. So how could it be established/consecrated? This has been taught only as a basis for comprehension by sentient beings who have just set foot on the path.[34]

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[32] *Sangs-rgyas kun-gyi sku gsung thugs dbyer med-pa'i gsang-ba ye-shes sems-dpa' rang-bzhin-gyi rnam-par dag-pa de ni mkha' ltar rgya-che-zhing sangs-rgyas-kyi ye-shes grangs med-pa'i rdul-rer yang dam-pa'i rang-bzhin-gyis kun la khyab-pa yin-pas phyi-rol nas spyan-'dren rgyu med kyang/ so-skye blo-dman-rnams-kyi mi shes-so/* p. 156.2–3.

[33] *Rgyu-ba dang mi rgyu-ba'i 'jig-rten gsum-po mtha' dag gzung-ba dang 'dzin-pa gnyis-kyis bsdus-pa'i chos-su 'du la de thams-cad bzod-ma nyid nas 'od-gsal-ba'i ngo-bor son-bas gzhan-gyis 'du ma byas-pa'i ye-shes sems-dpa' til dang til-mar-gyi tshul-du rang la khyab-par gnas-pa de la lhun-grub-kyi rab-gnas-zhes bya-ba dang/* p. 157.1–2. A similar passage found in Gter-bdag-gling-pa, Work 1, p. 1.

[34] *Byang-chub sems-dpa'-rnams-kyis gsol-ba/ bcom-ldan-'das chos thams-cad rab-tu mi gnas-pa la/ ji-ltar na rgyal-ba-rnams-kyis rab-tu gnas-pa lags/ bcom-ldan-'das-kyis bka'-stsal-pa/ sangs-rgyas kun ni rab-tu bzhugs/ rab-tu gnas-pa gang na-'ang med/ kun-du [tu] mkha' ltar gnas-pa la/ cig-shos-kyis ni rab-tu brtags/ 'jig-rten kun-rdzob la brten nas/ rab-tu gnas-pa rab-ru brtag/ dam-pa'i don-du dbyad-pa na/ gang-zhig gang-gis gang-du brlab/ gzod-ma nas ni skyed med-pa/ ci-'dra ji-ltar rab-tu gnas/ dang-po'i las-can sems-can-rnams/ rtogs-pa'i rgyu-ru mdzad-* [Tog Palace: *bshad*] *par zad/* Toh. 486, p. 292.7–293.3.

The answer is given here in terms of the two truths. The notion of establishing a Buddha in a receptacle exists only in relative truth. In ultimate truth, consecration is an impossibility. The theory of the two truths is applied here in order to harmonize ritual practice with certain theoretical positions (more on this below). Since these answers are offered also by ritual manuals, it is likely that they would serve the point of view of ritualists as will become evident below.

This position of the *Consecration Tantra* is also taken up by several renowned authors of consecration manuals. Rje-btsun Grags-pa-rgyal-mtshan (1147–1216) says:

> In ultimate truth, by performing consecration of the Tathâgata's image one does not make any improvement on it; by not performing it there is no impairment. Still, consecration was taught as a mere designation in conventional truth for the sake of increasing the virtue of the faithful.[35]

Thus, in ultimate truth the consecration has no effect. Its value is only for the devotee who perceives it in conventional truth. The standpoint of the *Consecration Tantra* with regard to the notion of establishing a Buddha or a *lha* is not limited to this Tantra alone. The consecration chapter of the *Ḍâkârṇava Tantra* has the following:

> All the *lha* including the resident[s] of the mandala, the holy *dharma* etc. are in the place of origination of all *dharmas*. In whatever abode they reside they are well established/consecrated at all times.[36]

Similarly, the consecration chapter in the *Saṃvarodaya Tantra* says:

> How can the unestablished/unconsecrated *lha* be established/consecrated? Because the faithful disciple makes a request, this is performed for the sake of merit.[37]

According to the Tantras cited here, the purpose of a consecration is not the establishing of the *ye-shes sems-dpa'* in a receptacle, but

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[35] *Don-dam-par de-bzhin gshegs-pa'i sku-gzugs la rab-tu gnas-pa byas-pas bzang-du 'gro rgyu med la/ ma byas-pas ngan-du 'gro-ba med kyang skye-bo dad-pa dang ldan-pa'i dge-ba spel-bar bya-ba'i phyir kun-rdzob tha-snyad tsam-du rab-gnas bstan-te/. Rgyud-kyi mngon-rtogs* (see the bibliography of Tibetan works) p. 53.2.2–3.

[36] *Lha ni dkyil-'khor-pa dang bcas/ dam-chos la-sogs thams-cad-rnams/ chos-kyi 'byung-gnas nang-du-ste/ bzhugs-pa gang-gi gnas-rnams-su/ dus thams-cad-du rab-gnas-pa'o/* Toh. 372, p. 395.3–5.

[37] *Ji-ltar rab-tu mi gnas lha/rab-tu gnas-par bya-bar nus/ slob-ma dang-bas gsol 'debs-pas/ bsod-nams-phyir ni bya-ba-ste/* Toh. 373, pp. 582.7–583.1. The Sanskrit is somewhat different: *śiṣyasyâdhyeṣaṇâ-śrâddhaṃ karttavyaṃ puṇya-hetutaḥ/ nirvvikalpaka-rûpeṇa pratiṣṭhâ-deva-sthâpanaṃ/* (Bentor, in preparation 1).

accumulation of merit of the patron (*Saṃvarodaya*) and development of religious realization by the beginners (*Consecration Tantra*).[38] The first point is taken also by Bu-ston:

> If one asks: "since all *dharmas* are unestablished (*rab-tu mi gnas-pa*), isn't this 'establishing/consecration' (*rab-gnas*) a contradiction?" [The answer is:] since ultimately there are no mental elaborations of establishing agent (*gnas-byed*) and that which is to be established (*rab-tu gnas-bya*), the establishing/consecration is unnecessary. Yet, the establishing/consecration was taught for the sake of increasing the merit of those who have just set foot on the path.[39]

The latter point is made also by Atiśa who, in his frequently quoted consecration text in the Tanjur, says:

> The consecration is both necessary and unnecessary. When examined ultimately [i.e. in ultimate truth], who blesses what how? From the beginning [it was there] without birth and cessation; how could it be established/consecrated? For those who possess the realization of all *dharmas* as clear light consecrations of objects for worship are unnecessary. Neither is it for those who have not realized emptiness but have realized that *stûpas*, books, images and so forth arise from blessed emanations of the Buddhas, and do not arise otherwise. If they have strong faith, a consecration is not necessary. For the beginners, the untrained, in relative truth, in worldly labels, for beings who do not know the real essence, the teacher taught consecration.[40]

Similar arguments apply not only to consecration rituals but to any tantric ritual in which the *ye-shes sems-dpa'* is absorbed in the *dam-tshig sems-dpa'*, as the Bhutanese scholar Brag-phug Dge-bshes maintains:

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[38] Accumulation of merit and wisdom are the two fundamental preoccupations of a *bodhisattva*.

[39] *'O-na chos thams-cad rab-tu mi gnas-pa yin-pa'i phyir/ rab-tu gnas-pa 'gal-lo/ zhe-na/ don-dam-par rab-tu gnas-bya gnas-byed-kyi spros-pa dang bral-bas rab-gnas mi dgos-kyang/ kun-rdzob-tu las-dang-po-pa'i bsod-nams spel-pa'i ngor rab-gnas-gsungs-te/* work 2, p. 485.

[40] *Rab-gnas dgos dang mi dgos gnyis/ dam-pa'i don-du dpyad-pa na/ gang-zhig gang gis gang-du brlab/ gdod-ma nas zhi skye med la/ ji-'dra ji-ltar rab-tu gnas/ chos-rnams thams-cad 'od-gsal-du/ rtog[s]-dang ldan-pa'i mchod-gnas la/ rab-tu gnas-pa mi dgos-te/ yang na stong-nyid ma rtogs kyang/ mchod-rten glegs-bam sku-gzugs sogs/ sangs-rgyas rnam-'phrul byin-rlabs las/ byung-ba min na mi 'byung-bar/ rtogs-te shin-tu dad-ldan na/ rab-tu gnas-pa mi dgos-so/ dang-po'i las-can ma 'byongs la/ 'jigs-rten tha-snyad kun-rdzob-tu/ 'gro-bas de-nyid mi shes la/ ston-pas rab-tu gnas-pa bshad/* Toh. 2496, p. 510.3–5.

> Now, if everything is of the nature of the *dharmakâya*, what absorbs into what? There is no objective sphere to be absorbed into. Therefore, if one asks, 'is ritual also unnecessary?' In ultimate truth that is just it.[41]

This view may be extended to any ritual or religious practice and even to the Buddha himself, as Sa-skya Paṇḍita (1182–1251) says in his *Sdom Gsum Rab-dbye*:

> Therefore, ultimately all phenomena being without mental elaborations there is not any ritual there; when there is not even the Buddha himself, there is no need to mention any other ritual. All the classifications of the cause, the path and the result are relative truth. Individual liberation, mind of enlightenment, initiation and so forth, and to that extent also ritual and meditative visualization, as well as the whole profound interdependent origination, the classification of the ground and the path, and even obtaining perfect Buddhahood, is relative and not ultimate.[42]

On the other hand, religious activity on the level of conventional truth is *the key* for realization of the ultimate truth. As Atiśa said:

> The absolute cannot be understood independently of general [Buddhist] practice (*vyavahâra*). Without the ladder of genuine relativity a wise man cannot ascend to the top of the palace of reality (*tattva*).[43]

This verse relies not only on Bhâvaviveka,[44] but also Candrakîrti's *Madhyamakâvatâra* (VI 80): "The relative truth functions as the means, the absolute truth functions as the goal,"[45] as well as on Nagarjuna's *Mûlamadhyamakakârikâ* (XXIV 10): "The absolute cannot be taught unless one relies upon convention."[46]

Sde-srid Sangs-rgyas-rgya-mtsho summarizes such differing positions with special reference to consecration.

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[41] *'O na thams-cad chos-sku'i rang-bzhin yin na gang-gis gang la bstims-te bstims-bya'i yul med-pa'i phyir cho-ga yang mi dgos-pas-so-zhes na/ dam-pa'i don-du de-ka yin-te/* p. 254.2–3.

[42] *De phyir dam-pa'i don-du na/ chos-rnams thams-cad spros-bral yin/ de la cho-ga gang yang med/ sangs-rgyas nyid kyang yod min na/ cho-ga gzhan lta-smos ci-dgos/ rgyu dang lam dang 'bras-bu-yi/ dbye-ba thams-chad kun-rdzob yin/ so-sor-thar dang byang chub sems/ dbang-bskur la-sogs cho-ga dang/ bsgom-pa'i dmigs-pa ji-snyed dang/ rten-'brel zab-mo thams-chad dang/ sa dang lam-gyi dbye-ba dang/ rdzob-pa'i sangs-rgyas thob-pa yang/ kun-rdzob yin-gyi don-dam min/* p. 307.1 (see the bibliography of Tibetan works).

[43] *Satyadvayâvatâra* 20, translated in Lindtner 1981:195.

[44] Bhâvaviveka's statement which gave rise to this verse is the central theme of Eckel's *To See the Buddha* (1992).

[45] Lindtner 1981:173.

[46] Lindtner 1981:187.

> For people who realize the condition of ultimate truth which is without mental elaborations, for those who have completely passed beyond this great ocean of *saṃsâra*, any rituals such as consecration are definitely unnecessary. For beginners who have not realized this, the definite necessity of rituals and so forth should be made known. With regard to the two truths consecration is both necessary and not necessary.[47]

Similar views were expressed by the *Consecration Tantra* and Atiśa above.

Thus, consecration is explained as a process of the localization of the omnipresent 'divine power' for the sake of those who do not realize its true nature. It is not an easy matter to perceive the omnipresent nature of the *ye-shes sems-dpa'*, nor to regard the entire universe as sacred. One prefers to confine the ultimate powers in certain identifiable places. The consecration ritual serves this purpose. For the great majority of the Tibetan Buddhist community who have not achieved enlightenment and, in fact, do not consider themselves to be close to that goal, the implication of these theoretical positions is that consecrations *are* necessary. This necessity, however, is based on the sophisticated Buddhist philosophy which views both levels as existing simultaneously. Therefore, having explained the consecration on both levels, the Tantras and writers quoted above proceed to discuss the consecration ritual in detail. In order to remind the participants in the consecration ritual of the abstract concept of the *ye-shes sems-dpa'*, which is antithetical to the very process of the consecration, a ritual mirror is employed on several ocassions during the consecration. Through this mirror both aspects of the *ye-shes sems-dpa'* are brought into the ritual. This topic is further discussed in Bentor 1995a (see also the sections on showing in the mirror below.)

In conclusion, since the consecration ritual suggests the possibility of making the *ye-shes sems-dpa'* available on a mundane level, it raises questions about its congruency with theoretical conceptions of ultimate reality, in which actions such as establishing or transforming do not occur. Nonetheless, the application of the theory of the two truths not only serves to solve the apparent contradiction between the main purpose of consecration and the true nature of reality, it effec-

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[47] *Don-dam spros-bral-gyi gnas-lugs rtogs-pa'i gang-zag 'khor-ba'i rgya-mtsho chen-po 'di las brgal zin-pa-rnams-kyi ngor rab-tu gnas-pa la-sogs-pa'i cho-gas mtshon-pa gang yang mi dgos-par thag-chod-pa yin la/ de-ltar ma rtogs-pa'i las-dang-po-pa-rnams la ni cho-ga la-sogs-pa nges-par dgos-pa'i shes-byed/ bden gnyis la bltos nas rab-gnas dgos-pa dang mi dgos-pa/* p. 158.4–5.

tively underlines the need for performing consecrations.[48] Even though ultimately the *ye-shes sems-dpa'* is all pervading and unestablishable, as Atiśa and others cited above maintain the only way to understand its true nature is by means of religious activity on the level of conventional truth, for example, through the consecration ritual.

On the level of conventional truth, receptacles are considered to contain the actual presence of the Buddhas or the *yi-dams*. As we have seen, images, thangkas, *stûpas* and so forth are regarded by certain authors as one type among the emanation bodies (*sprul-sku*) of the Buddha, namely, 'made emanations' (*bzo-bo sprul-sku*).[49] While the *ye-shes sems-dpa'* might be regarded as parallel in a way to the *dharma* body (*dharmakâya*), after the transformation of the receptacle in the third among the core rituals of the consecration,[50] the receptacle becomes an emanation body. In the following verse from the *Consecration* and *Saṃvarodaya Tantras* which is recited in almost every consecration the descent into the receptacle is equated with the periodic birth of emanation bodies of the Buddha in the *saṃsâric* world.

> As all the Buddhas, from [their] abodes in Tuṣita heaven, entered the womb of Queen Mâyâ, likewise, may [you] enter[51] this reflected image (*gzugs-brnyan*).[52]

The conception of consecrated receptacles as emanation body is evident also, for example, in the request made by the ritual master in the consecration work by Brag-phug Dge-bshes.

[48] Passages articulating the point of view of ultimate truth similar to those presented here from Tibetan sources are found also in Mahâyâna Sûtras (see Snellgrove 1987:37 and Lancaster 1974:289). Similar views are found also in Hinduism. In his investigation of the term *pratiṣṭhâ* Gonda says: "It has often been said that by going through this process of 'consecration' the nature of the images changes, that they are no longer the mere materials of which they are constructed, but become containers of life and supranormal power. Yet a different view is, of course, in the case of many Indians, and especially the 'theists', the right one: the ceremony merely serves to ennoble the worshipper, to realize the presence of the divine power, God's presence, in the image, so that it becomes an effectual means of contact between the divinity and himself." (1954/1975:371).

[49] See the section on tantric rituals and consecration above.

[50] See the section on tantric rituals and consecration above.

[51] While the Tog Palace edition has (p. 745): "may you enter (*zhugs*) this reflected image", the Derge and Peking (p. 122.3) editions have: "may you abide (*bzhugs*)".

[52] *Ji-ltar sangs-rgyas thams-cad ni/ dga'-ldan-du ni gnas-pa las/ lha-mo sgyu-'phrul lhums zhugs-ltar/ de-bzhin gzugs-brnyan-'dir bzhugs [zhugs]-shig/ Consecration Tantra*, Toh. 486, pp. 293.7–4.1; the *Saṃvarodaya Tantra*, Toh. 873, p. 582.2, has a similar but not identical verse.

> May these receptacles consecrated by me, the *vajra* holder, having become receptacles of worship and *loci* of prostration for all beings, actually perform the actions of the emanation body of the Buddha.[53]

In another place the same author explains:

> When we erect a reflection of the emanation body, a representation of the actual Buddha, for the benefit of those of lesser fortune who are not trainees (*gdul-bya*) of the actual Buddha, enlightened actions (*phrin-las*) which are no different from those of the actual Buddha occur . . .[54]

Rgod-kyi-ldem-phru-can (1337–1408) also maintains:

> The benefits produced in a receptacle consecrated in a special ritual are inconceivable. They are similar to the benefits of the appearance of the teacher, the Buddha in the world.[55]

A receptacle actually acts as an emanation body of the Buddha. Rmor-chen Kun-dga'-lhun-grub further explains what these activities are.

> It has been taught that in a place where a blessed receptacle of the body, speech and mind of the Sugata resides, the teachings of the Buddha will spread and increase by means of both explanation and practice (*bshad-sgrub*). By its power also diseases, famines and conflicts will not occur in that area. Happiness will increase, etc. Immeasurable benefits will occur, etc. There will be compassion which resides in the wondrous receptacle of the body, speech and mind.[56]

According to Gung-thang-pa (1762–1823), a receptacle would "look with compassionate eyes on the trainee (*gdul-bya*) until the end of *saṃsâra*."[57] It would create faith and devotion in those who see it

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[53] *Bdag rdo-rje 'dzin-pas rab-tu gnas-par byas-pa'i rten 'di-rnams 'gro-ba sems-can thams-cad-kyi phyag-gi gnas mchod-pa'i rten-du gyur nas sprul-pa sku'i mdzad-pa mngon-sum-du mdzad-par gyur-cig/* pp. 299.6–300.2.

[54] *Rang-cag sangs-rgyas dngos-kyi gdul-byar ma gyur-pa'i skal-ba dman-pa-rnams-kyi don-du sangs-rgyas dngos-kyi zhal-skyin sprul-pa'i gzugs-brnyan bzhengs na/ sangs-rgyas dngos dang khyad-par med-pa'i phrin-las 'byung-bar . . .* p. 337.4–5.

[55] *Rten-la rab-gnas khyad-par-can chags-pa'i yon-tan ni bsam-gyis mi khyab-po/ bstan-pa sangs-rgyas 'jig-rten-du byon-pa'i yon-tan dang mnyam/* work 1, p. 481.

[56] *Bde-bar gshegs-pa'i sku gsung thugs-kyi rten byin-rlabs-can gang-du bzhugs-pa'i sa-phyogs der bshad-sgrub gnyis-kyi sgo nas sangs-rgyas-kyi bstan-pa dar-zhing rgyas-pa dang/ de'i stobs-kyis yul-khams-rnams-su yang nad dang mug 'khrugs-rtsod med-cing bde-skyid gong 'phel-du 'byung-ba sogs phan-yon dpag-tu med-pa 'gyur-par gsungs-pa sogs sku gsung thugs rten ngo-mtshar-can bzhugs-pa'i thugs-rje yin la/* Work 1, p. 537.1–3.

[57] *'Khor-ba'i phyi-mtha' bar-tu gdul-bya-rnams la thugs-rje'i spyan-gyis gzigs-pa . . .'* Gung-thang-pa, Work 2, p. 102.1.

and induce them to generate the mind of enlightenment.[58]

Another important role of images, thangkas, *stûpa*s, etc., is to serve as receptacles for offerings and bases for the accumulation of merit. Although offerings to images, *stûpa*s and so forth were being made long before the formal consecration ritual is known to have developed, the tantric consecration is considered to render the receptacle worthy of receiving such offerings. Several consecration works contain the following statement:

> As long as a king has not appeared in the capital, he does not possess any political power. Similarly, as long as the consecration is not completed [the receptacle] is unworthy of worship.[59]

Not only this, but "even if one did make offerings, merit would not result from it, and that place would become inauspicious."[60] This point is emphasized in the *Consecration Tantra*, "If a completed image remained unblessed for a long time it would be inauspicious; during that time it is unworthy of worship."[61] Hence consecrated receptacles serve another role of the Buddhas and their emanations: providing *loci* for worship and offerings for the sake of accumulating merit.

Consecrated receptacles, then, fulfill the various roles of the Buddhas in the saṃsâric world. They serve as one possible answer to the question of the presence of the Buddha in our world.[62] The Mahâyâna already made an infinite number of Buddhas and *bodhisattva*s available in the cosmos. The *tantra* supplies a concrete sense to the rather metaphysical Mahâyâna idea with regard to the presence of these Buddhas and *bodhisattva*s in the world. Consecrated receptacles serve to localize certain emanations of the Buddhas, making them available for interaction with human beings.[63]

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[58] The *Consecration Tantra*, Toh. 486, p. 294.

[59] This is cited by Grags-pa-rgyal-mtshan, p. 246.1 [Sa-skya-pa]. Similar passages are found in Gter-bdag-gling-pa, work 1, p. 16 [Rnying-ma-pa] and Brag-phug Dge-bshes, p. 242 [Bka'-brgyud-pa].

[60] *Mchod kyang bsod-nams-kyi 'bras-bu mi 'byin gang-du bzhag-pa'i phyogs der yang bkra mi shis-pa skyed-par gsungs-shing.* Gter-bdag-gling-pa work 1, p. 4.

[61] *Gang-du sku-gzugs rdzogs-pa la/ byin ma brlabs-par ring gnas na/ de la bkra mi shis 'byung-zhing/ ji-srid mchod-pa der mi 'os/* Toh. 486, p. 292.5-6.

[62] On this question see, Eckel (1985, 1992); Schopen (1987, 1988); Trainor (1990 and in progress); Collins (1992); etc.

[63] For discussions of a similar issue in Hinduism, see Gupta 1972:325–26; Bäumer 1989; Davis 1989 and 1991:112–136; Padoux 1990; etc.

Ritual of Passage for Objects

The consecration ritual is a special application of the *sâdhana* practice to *stûpas* and images, *thangkas* and so forth. In both cases the subject of the ritual, either the practitioners themselves or the receptacles to be consecrated, are transformed into a certain *yi-dam*. Yet, the employment of a soteriological practice performed by human beings for the transformation of an object is bound to face some difficulties. This is most evident in the last among the fourfold limbs of generation, the initiation. Since the consecration is an application of the generation process, the receptacle too will have initiation conferred on it as part of the consecration.

Before discussing the initiation conferred on *stûpas*, images and *thangkas*, a few words should be said about the purpose of initiation in general and its place in the *sâdhana* practice.[64] Generally, initiations are conferred on disciples by their gurus at their introduction to a certain practice. Such initiations have various roles, including the purification of the disciples, endowing them with permission and authority to engage in the specific practice, and conferring on them powers which will enable them to embark on the practice.

The initiation which comprises the fourth limb of the generation is somewhat different. Its procedure is very similar to the initiation conferred before a disciple can engage in a certain practice, yet it is not conferred by a guru, but performed by the disciples themselves. Accordingly, the latter is also termed 'self-entry' (*bdag-'jug*). While in the former initiation the disciples are led by their guru into the mandala, in the latter the disciples enter the mandala themselves, after being already introduced to it by their guru. In self-entry the disciples visualize that the chief *lha* of the mandala performs the action the guru carries out during the earlier initiation. In principle, this is not different from the earlier initiation since also in that case the disciples visualize that their guru is no different from the chief *lha* of the mandala. While practitioners need to receive the guru's initiation only once for each practice, they need to be constantly engaged in the self-entry or self-initiation as part of their tantric practice. The self-entry serves

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[64] For a more detailed treatment of initiations in Western languages the reader is referred to the works by Mkhas-grub Rje (1968:308–337), Wayman (1973:54–70), Jamyang (1981), the Fourteenth Dalai Lama (1985), Dargyey (1985), Jackson (1985:119–138), Geshe Sopa (1985:91–117), Snellgrove (1987:213–237), Sharpa Tulku with Guard (1991, SIV), Geshe Kelsang Gyatso 1992:329–397 (GDL), etc.

as a constant renewal of the guru's initiation and restoration of the disciple's vows, as well as a limb in the process of transforming oneself into a *yi-dam*. In addition to these two initiations, there is also an initiation called 'supreme' (*dbang-mchog*) since its conferral would instantly bring its recipient to achieve complete Buddhahood.

Sde-srid Sangs-rgyas-rgya-mtsho explains these three initiations as follows:

> [1] the ripening of the beginner—the cause initiation, [2] the accomplishment of ripening—the path initiation, [3] the attainment of the supreme conferral of initiation—the result initiation.[65]

The path initiation which is included in the *sâdhana* practice is also the initiation conferred on the receptacle during its consecration. The Sde-srid continues:

> Here [in the case of consecration] from among the three initiations, because of the gathering of the accumulations by the master, disciples and donors, there is conferral of the path initiation.[66]

In fact, it is not accurate to call the initiation conferred during consecration an initiation of the receptacle as this initiation is conferred only after the visualizing away (*mi dmigs-pa*) of the receptacle and the invitation of the *ye-shes sems-dpa'*. Indeed, this initiation is called in various manuals, including the one translated below (R. 410.2), 'Initiation of a *lha*' (*lha la dbang-bskur*).[67] This does not render the conferral of initiation during consecration less problematic. If the *lha* established in the receptacle requires initiation, it could not be a true Buddha, and if it does not require initiation, why is an initiation performed?

Most works on consecration chose to completely ignore this difficulty. Some of the explanations on the initiation of the *lha* are made in terms identical to those used for explaining initiation conferred on

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[65] *Dang-po smin-byed rgyu-yi dbang/ smin-pa sgrub-pa lam-gyi dbang/ dbang-bskur mchog thob 'bras-bu'i dbang-ste* (p. 254.4–5).

[66] *Gsum las 'dir dpon slob rgyu sbyor bcas-pa'i tshogs gsog-pas lam dbang bskur-ba yin-pa* (*ibid.*).

[67] This is the title also of one of the Indian consecration works included in the Tibetan Tanjur (P. 5152) and a title in the outline of Mkhas-grub-rje's *Rgyud-sde Spyi'i Rnam-par Gzhag-pa*. Unfortunately, Mkhas-grub-rje did not write the chapter which corresponds to that title (cf. Mkhas Grub Rje 1968:308–9 and 325; for two types of initiations see also *ibid.* p. 236, n. 37). The phrase 'initiation of a *lha*' is also used as an equivalent for 'consecration ritual', *lha la dbang bskur-ba rab-gnas cho-ga*—'the consecration ritual conferring initiation on a *lha*' (*ibid.*).

disciples. One such example for this is the explanatory work on consecration by Gter-bdag-gling-pa (1646–1714). The explanation here, as in many other explanations of the initiation ritual, is in terms of: 1) the basis of purification (*sbyong-gzhi*), the recipient of the initiation; 2) the purifying agent (*sbyong-byed*), the agent by which the initiation is conferred; 3) the purifier (*sbyong-pa-po*), those who confer the initiation; 4) the fruit of the purification (*sbyangs-'bras*), the purpose of the initiation.

> The basis of purification is the impurities which make the continuum of the *lha* contaminated with faults. The purifying agent is the stream of water of enlightened wisdom, the *bodhicitta* which dissolves through the great passion of the *lha*. The *lha* of the 'complete three thrones'[68] who is invited to the space [in front] are the purifier. As for the fruit of the purification, by purifying the continuum of the objective sphere a special divine essence of enlightened wisdom is accomplished. As for conferring initiation, this is etymologically explained as washing the impurities and establishing capability.[69]

In this explanation the word 'disciple' was simply replaced with *lha*. Like a disciple, the *lha* prior to its initiation is described as contaminated with faults.

On the other hand, Brag-phug Dge-bshes devotes a detailed discussion to the problem of conferring initiation on a receptacle or the *lha* invited to abide therein. This serves as an interesting example of the process of introducing changes in rituals in spite of the fact that their authority relies on their strict adherence to the 'original' form as found in the Kanjur and Tanjur. Brag-phug Dge-bshes begins by stating that the ritual should be performed according to the traditional custom and cites an authority for this. However, after presenting his uncertainty, he introduces some slight variations in his own manual while maintaining that these are his own discursive thought (*rnam-*

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[68] *Gdan gsum tshang-ba'i lha*. These are the *lha* invited to confer the initiation. According to one system, it includes male and female Tathâgatas (*gshegs-pa dang gshegs-ma*), male and female Bodhisattvas (*sems-dpa' dang sems-ma*), and male and female wrathful ones (*khro-bo dang khro-mo*, see PC 850; K. 1342). For a variant system, see K. 1342; Rigzin 203.

[69] *Sbyang-gzhi lha'i rgyud nyes-pas rnyog-pa-can-du byas-pa'i dri-ma/ sbyong-byed lha-rnams chags-pa chen-pos zhu-ba'i byang-sems ye-shes-kyi chu-rgyun/ sbyong-ba-por nam-mkhar spyan-drangs-pa'i gdan gsum tshang-ba'i lha-rnams/ sbyangs-'bras dmigs yul-gyi rgyud dag-pas ye-shes lha'i ngo-bo khyad-par-can-du sgrub-pa dbang-bskur-ba'i byed-pa-can-te nges-tshigs dri-ma bkrus-ba-dang/ nus-pa 'jog-par 'brel-pas ['grel-bas]-so/* Gter-bdag-gling-pa, work 1, p. 15.

rtog) and requesting other scholars to examine this question further. In the following we will look at Brag-phug Dge-bshes's analysis in detail.

As we mentioned above, most consecration manuals contain the prescription to confer initiation on the receptacle as if it were a disciple. Abhayâkaragupta, one of the main authorities for the Tibetan consecration ritual tradition, concludes his instructions on initiation conferred on receptacles by saying:

> The consecration of an image and so forth should be performed as a consecration of a disciple. Eminent scholars ['great chariots'] said that there is no difference [between the two].[70]

Referring to this sentence, Brag-phug Dge-bshes says in his discussion of the initiation, "Eminent scholars said that it is necessary to confer [initiation] on an image, etc., as on a disciple without any difference."[71] However, he seems to have had some doubts about it. He begins with deliberations about initiation conferred on a receptacle and continues in discussing also initiating the *lha* invited into that receptacle. Brag-phug Dge-bshes's deliberations are as follows:

> Objection: It would follow that the receptacle to be consecrated would also have impurities, just like a person who has a defiled continuum; for if it did then it would be no different from the person, but if it did not, there would be no need to initiate the receptacle either. [Reply:] Here I think that the basis of purification (*sbyang-gzhi*) is not the impurities accumulated by the receptacle to be consecrated itself, but by the worldly point of view of others, i.e. the bad motivation of the makers of the receptacle.[72] The object of purifications (*sbyang-bya*) [in the initiation of the receptacle] are impurities of misapprehensions, thinking that [the receptacle] is made from inferior conditions, and the ill will of everyone including the maker of the image and the patron. The purifier (*sbyong-byed*) of these [impurities] are the ritual, [its] substances and the mantra, *mudrâ* and *samâdhi* of the *lha*. Therefore,

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[70] *Slob-ma'i rab-gnas bzhin-du sku-gzugs la sogs-pa'i rab-gnas bya'o zhes shing-rta chen-po-rnams-kyis khyad med-par gsungs-so. Vajrâvalî*, Toh. 3140, p. 123.6.

[71] *Slob-ma bzhin-du sku-gzugs sogs la'ang khyad-pa med-par bskur dgos-par shing-rta chen-po-rnams-kyis gsungs-so* (265.5–6).

[72] *'O na nyon-mongs rgyud-ldan-gyi gang-zag bzhin-du rab-tu gnas-bya'i rten-la'ang dri-ma yod-pa thal/ yod na gang-zag dang khyad-pa med-par 'gyur la/ med na rten dbang yang dgos-pa med-pa'i phyir-ro zhe na/ 'dir sbyang-gzhi rab-tu gnas-bya'i rten la rang-ngo nas bsags-pa'i dri-ma med mod-kyi/ 'on-kyang gzhan 'jig-rten-pa'i blo ngor rten 'di byed-pa-po dag-gi kun-slong ngan-pas byas-so snyam-pa dang/* pp. 265.6–266.2.

> there is no need [that the initiation] should be different from that of a person. The fruit of the purification (*sbyangs-'bras*) is not such as attaining new characteristics of a state of attainment from the point of view of the receptacle itself. Still, it exhibits a method of complete purification from the point of view of others. As in accordance with the customs and circumstances of a certain country, the enthronement of [its] king is performed, [so] by means of the steps of initiation and enthronement offerings [*mnga'-dbul*, see below] [the receptacle] is blessed as a field of merit. Henceforth, it is actually made to be held as a special objective sphere by others.[73]

This explanation obviously stands in contrast to that of Gter-bdag-gling-pa. The receptacle itself is not contaminated. Its impurities result only from the misapprehensions of others and from bad intentions of those involved in its making. For purifying these defilements the consecration employs methods well known within the realm of tantric rituals, so that others would regard the receptacle as pure. However, the receptacle itself undergoes no transformation. Still, this method implies that the receptacle was inferior prior to the ritual, or that it can be contaminated due to others. Brag-phug Dge-bshes denies this:

> Now if one asks, is the receptacle tainted by impurities of the mental continuum of others? In this case, [the receptacle] is not tainted by the impurities of others. Yet, for example, as by washing something tainted by dirty mud with water and [cleaning] substances, it would be considered as pure, likewise, objects which previously were held as of inferior benefit or status, etc., later, because of a different perspective are held as superior. Not only that, but all the subdivisions of the consecration ritual such as the purification, bathing, etc., were said to be held only from worldly perspective.[74]

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[73] *Rgyu-sa sogs dman-pa dag las grub-bo snyam-pa'i log-rtog-gi dri-ma-rnams-dang/ lha-bzo dang yon-bdag-gi bar-du re-'khang-gi bdud zhugs-pa-rnams sbyang-bya yin la/ cho-ga dang rdzas dang lha sngags phyag-rgya'i ting-'dzin-rnams de'i sbyong-byed yin-pas gang-zag dang khyad med-du dgos la/ sbyangs-'bras rten-gyi rang ngor go-'phang-gi chos-gsar-du thob-pa lta-bu med kyang/ gzhan-gyi blo-ngor dri-ma yongs-su sbyang-ba'i tshul bstan-te rgyal-po rgyal-srid la mnga'-gsol-ba ltar yul-chos dang go bstun-te dbang-bskur mnga'-dbul-gyi rim-pas bsod-nams-kyi zhing-du byin-gyis brlabs-pa las/ phyin-chad gzhan-gyis kyang yul khyad-par-can-du bzung-ba mngon-sum-gyis grub-pas-so/* p. 266.2–6.

[74] *'O na gzhan rgyud-kyi dri-mas rten la gos-sam zhe na/ 'di la gzhan-gyi dri-mas gos-pa med kyang dper na mi-gtsang 'dam-gyis gos-pa'i dngos-po chu dang rdzas-kyis bkrus-pas gtsang-bar 'dzin-pa bzhin-du/ sngar phan sa sogs dman-par bzung-ba'i yul de yang/ de nas bzung-ste mchog-tu 'dzin-pa mthong-ba'i phyir-ro/ der ma-zad sbyang khrus sogs rab-gnas-kyi rnam-gzhag thams-cad 'jig-rten-pa'i blo 'la ltos nas gsungs-pa kho-na-ste/* pp. 266.6–267.2.

Brag-phug Dge-bshes goes on to provide citations from tantras, such as those translated above,[75] to demonstrate that consecration is performed only in conventional, and not ultimate truth. As we have seen, not only the initiation of a receptacle, but virtually everything is unnecessary from the point of view of ultimate truth. Such a solution does not render the consecration consistent on the level on which it operates, the conventional truth. This is, however, not the end of Brag-phug Dge-bshes's analysis:

> Now, is there or is there not a difference in the manner of conferring [initiation] on a receptacle and on a person? If there is, it is not suitable to confer [initiation] on a *lha* in the manner performed for ordinary people. If there is not, [it leads] to the exaggeration of implying that also the *lha* must strive on the path [to enlightenment] as a person. The answer is that in any case the object in both manners of conferring [initiations] is not an ordinary one. In both cases [the initiation] is conferred only after visualizing [the disciple or the receptacle] as a *lha*. Therefore, [the fact that in the consecration the *lha*] is a *lha* does not make a difference.[76]

Also when initiation is conferred on disciples who have just embarked on the tantric practice, the actual recipient of the initiation is a *lha*. This is the result of the fact that the procedures of the initiation includes, prior to its actual conferral, the transformation of the disciples by the guru into the *lha* of the mandala into which they will be initiated.[77] Still the disciples' initiation is but the first step. Thereupon they are required to engage in the self- or path- initiation.

> Also, in regard to actual transformation or non-transformation of the nature [of the recipient of initiation], if the objective of the initiation is actual transformation, there is no need to strive on the path; if it is non-transforming, there is need to strive. This corresponds to the difference between the supreme initiation in which, at the time of the initiation, there is liberation, and the middle initiation in which, by means

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[75] In the section on consecration, the two truths, and the bodies of the Buddha.

[76] *'O na rten dang gang-zag la bskur tshul-gyi khyad-par yod dam med/ yod na gang-zag phal-pa la bya-ba ltar lha la bskur-bar mi-rung/ med na gang-zag bzhin-du lhas kyang lam la brtson dgos-pa thal-lo zhe na/ bskur tshul de gnyis gang yin kyang phal-pa la bskur-ba min-te lhar-gsal nas bskur-ba yin-pas lha yin-pa la khyad-par med kyang/* p. 267.3–5.

[77] As we shall see, no person, implement or substance can take part in a tantric ritual without a prior transformation into an exalted state (cf. R. 410.5–411.2).

> of habituation to the generation and completion [processes], there is liberation.[78]

Brag-phug Dge-bshes implies here that the initiation conferred on the consecration *lha* is the supreme initiation which instantly transforms it into a state of Buddhahood. This is a position different from that of Sde-srid Sangs-rgyas-rgya-mtsho (quoted above) who adheres more closely to the analogy with a person and explains the *lha*'s initiation as a path initiation (which Brag-phug Dge-bshes calls middle initiation). Brag-phug Dge-bshes suggests here that if the *lha* of the receptacle undergoes a transformation it would be into a state of Buddhahood which does not require any striving on the path. This solves the problem of a *lha* striving on the path, but brings us back to one of the first questions. A process of transformation implies that the initial state of the *lha* was inferior or impure.

Even though a cause-initiation conferred on beginning practitioners is performed by their guru, the role of the disciple is not passive. Without the active participation of the disciples and especially without taking upon themselves the vows and commitments the initiation entails,[79] its purpose cannot be accomplished. The only result would be blessing (*byin-brlab*) and planting the seed for future occasions.[80] This of course has implications when a ritual of initiating human beings is applied to objects or *lha*. Thus, Brag-phug Dge-bshes continues his discussion:

> When one examines this in detail, even though there is no difference in the manner of conferring, there is a slight difference in whether or not there is a promise. The essential characteristics of initiation conferred on a person is the establishment of a capacity for maturing his or her mental continuum into the qualities of the state of Buddhahood, together with [his or her] promise to achieve that, and the attainment of the [initiation] precepts. [Initiation] conferred on a *lha* is a role-playing of enlightened action (*'phrin-las-kyi rol-pa*) for the sake of

[78] *De'i rang-bzhin mngon-du gyur ma gyur-gyi khad-par las/ dbang don mngon-du gyur na lam la brtson mi dgos-pa dang/ ma gyur na brtson dgos-pa ni dbang-rab dbang-dus-su grol-ba dang dbang-'bring bskyed rdzogs la goms-pas grol-ba'i khyad-par bzhin-no/* p. 267.5–6.

[79] Mkhas-grub Rje 1968:308–337.

[80] See, for example, *ibid*. The development of a soteriological ritual such as initiation into a means of conferring blessing on a large gathering of people and children through what is called public initiation is extremely interesting. This topic, however, lies outside the scope of the present study.

> taming. The establishment of the body, speech and mind as new receptacles, their residing in the habitation of suffering (i.e., in *saṃsâra*), the conferral of initiation through tantric skilful means of mantras and *samâdhi* of a *lha* are just blessings as a field of merit for the sake of the trainee (*gdul-bya*). There is no attainment of new qualities of the state of Buddhahood. Because when initiating *lha* there is no person, promising, [participating] in the questions and answers,[81] keeping vows,[82] bestowing the oath water,[83] and binding in pledges are unnecessary. These are my discursive thoughts.[84]

Here Brag-phug Dge-bshes makes a different statement. He asserts that initiation conferred on a *lha* does not involve any transformation, but is rather performed merely for the sake of sentient beings. The solution to the discrepancy resulting from the application of a process meant for people onto an objects is found again in terms of the two truths. The purpose of the initiation of the *lha* abiding in the receptacle is explained as a role-playing on the level of conventional truth for the sake of directing sentient beings toward true realization and in order to provide them with opportunities for accumulating merit. The initiation conferred on a *lha* is explained as analogous to the appearance of Buddhas in the saṃsâric world, to the consecration of receptacles by establishing the *ye-shes sems-dpa'* in them or to religious practices. All these are needed on the level of conventional truth only. The level of conventional truth, according to the Buddhist tradition, is full of contradictions which can be understood only through the broader perspective comprising both truths. The case of an initiation conferred on a *lha* is nothing but one of these inconsistencies.

The problem arising from the employment of a ritual of passage to objects cannot be reconciled then simply on the level of conventional

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81 For these questions and answers in case of Kâlacakra initiation, see KL 222–223; see also GDL 365.

82 See KL 235; SIV 45, 51–52; GDL 366–369, 379.

83 Cf. J. 201.6; KL 241.

84 *De la zhib tu dpyad na bskur tshul la khyad-par med kyang khas-blangs yod med-kyi khyad-par cung-zad yod-de/ gang-zag la bskur-ba ni/ go-'phang-gi chos rgyud la smin-pa'i nus-pa bzhag-tu yod-pa dang/ de sgrub-par khas-blangs-pa dang-bcas bka'-lung thob-pa'i mtshan-nyid-can yin-no/ lha la bskur-ba ni/ gang-'dul phrin-las-kyi rol-pa sku gsung thugs-kyi rten-gsar-du bzhengs-pa dang/ nyam nga-ba'i gnas-su bzhugs-pa-rnams/ gsang-sngags thabs mkhas-kyi sgo nas lha sngags ting-'dzin-gyis dbang-bskur-te gdul-bya'i bsod-nams-kyi zhing-du byin-gyis-brlabs-pa tsam las go-'phang-gi chos-gsar-du thob-par med-par dang/ khas-blangs-kyi gang-zag kyang med-pa'i phyir dris-lan btab-pa rnams-dang/ sdom bzung dang/ mna'-chu sbyin-pa/ dam-tshig bsgrags-pa-rnams lha dbang la mi dgos-so snyam-pa ni kho-bo'i rnam-rtog-go/* pp. 267.6–268.4.

truth. Brag-phug Dge-bshes final conclusion is twofold. First, there is no attainment of the state of Buddhahood on the part of the *lha* by means of the initiation. Secondly, he concludes that since an initiation of a *lha* is devoid of the part of an individual who takes it upon him- or herself to strive for the attainment of Buddhahood while keeping the vows and pledges the initiation entails, there is no need to include in initiating a *lha* ritual actions which presume the presence of such an individual.

After consulting Brag-phug Dge-bshes' deliberations on this question, we are in a better position to understand the emendations and adjustments made in the initiation conferred on the receptacle in the manual translated below. (It should be emphasized, however, that the twentieth century work by Brag-phug Dge-bshes is not the source for these emendations which have already appeared in Dge-lugs-pa and other consecration manuals in the last few centuries. Brag-phug Dge-bshes's text was chosen here because it does address the issue under discussion and does so thoroughly.) In instructing the performers with regard to the initiation Khri-byang Rin-po-che says:

> . . . in the case of conferring initiation on a *lha*, act as if the consecration *lha* were disciples, and as if the lama were no different from the chief *lha* of the mandala. With such convictions perform the ritual actions of conferring initiations.[85]

However, during the initiation itself, Khri-byang Rin-po-che, like the First Paṇchen Lama before him,[86] instructs the performers to omit the purifications (*dbang-gi dag-pa bzhag-pa*). These purifications or transformations are the main objects of the initiation ritual. Below are given the sections of the five Tathâgatas initiations which are omitted in Khri-byang Rin-po-che's manual, as compared with the *sâdhana* text on which it is based. (Similarly also the purifications and transformations of the higher initiations are omitted.)[87]

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[85] *Lha la dbang-bskur-ba'i tshe rab-tu gnas-bya'i lha-rnams slob-ma'i tshul dang/ bla-ma dang dkyil-'khor-kyi gtso-bo tha mi dad-pa bla-ma'i tshul-du mdzad nas dbang-bskur bya-ba-rnams mdzad-par mos-shing/* R. 418.1–2.

[86] *dbang-gi dag-pa sogs mtha' rten bzhag-ste,* PC 850.

[87] According to the system of Highest Yoga Tantra (*rnal-'byor bla-med rgyud, anuttara-yoga-tantra*), the initiation consists of the following components: 1. Vase initiation (*bum dbang, kalaśâbhiṣeka*). 2. Secret initiation (*gsang dbang, guhyâbhiṣeka*). 3. Wisdom initiation (*shes-rab ye-shes dbang, prajñâ-jñânâbhiṣeka*). 4. The fourth initiation (*dbang bzhi-pa, caturthâbhiṣeka* or *turîyâbhiṣeka*, called also the 'word initiation', *tshig dbang*). The five Tathâgata initiations belong to the vase initiation.

1. Thus, obtaining the water initiation of Akṣobhya purifies the defilements of hatred; the *skandha* of consciousness is transformed; the enlightened wisdom of *dharma-dhâtu* is actualized; the accomplishments (*dngos-grub, siddhi*) of Akṣobhya and his 'family' are achieved.[88]
2. Thus, obtaining the crown initiation of Ratnasambhava purifies the defilements of pride and miserliness; the *skandha* of feeling is transformed, the enlightened wisdom of equanimity is actualized; the accomplishments of Ratnasambhava and his 'family' are achieved.[89]
3. Thus, obtaining the *vajra* initiation of Amitâbha purifies the defilements of passion; the *skandha* of perception is transformed, the enlightened wisdom of discrimination is actualized; the accomplishments of Amitâbha and his 'family' are achieved.[90]
4. Thus, obtaining the bell initiation of Amoghasiddhi purifies the defilements of jealousy; the *skandha* of compositional factors is transformed, the enlightened wisdom of accomplishment is actualized; the accomplishments of Amoghasiddhi and his 'family' are achieved.[91]
5. Thus, obtaining the name initiation of Vairocana purifies the defilements of ignorance; the *skandha* of form is transformed, the mirror-like enlightened wisdom is actualized; the accomplishments of Vairocana and his 'family' are achieved.[92]

Through each of the five Tathâgata initiations one of the five defilements and the five *skandhas* respectively are purified; one of the five enlightened wisdoms and the accomplishments of one of the five

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[88] *De-ltar mi-bskyod-pa chu'i dbang thob/ zhe-sdang-gi dri-ma sbyangs/ rnam-shes-kyi phung-po gnas bsgyur/ chos-kyi dbyings-kyi ye-shes mngon-du byas/ mi-bskyod-pa dang de'i rigs-kyi dngos-grub sgrub-pa la dbang-bar byas-so/* J. 214.2–3.

[89] *De-ltar rin-chen 'byung-ldan cod-pan-gyi dbang thob/ nga-rgyal dang ser-sna'i dri-ma sbyangs/ tshor-pa'i phung-po gnas bsgyur/ mnyam-pa-nyid-kyi ye-shes mngon-du byas/ rin-chen-'byung-ldan dang de'i rigs-kyi dngos-grub sgrub-pa la dbang-bar byas-so/* J. 217.2–3.

[90] *De-ltar 'od-dpag-med rdo-rje'i dbang thob/ 'dod-chags-kyi dri-ma sbyangs/ 'du-shes-kyi phung-po gnas bsgyur/ so-sor rtog-pa'i ye-shes mngon-du byas/ 'od-dpag-med dang de'i rigs-kyi dngos-grub sgrub-pa la dbang-bar byas-so/* J. 220.2–3.

[91] *De-ltar don-yod-grub-pa dril-bu'i dbang thob/ phrag-dog-gi dri-ma sbyangs/ 'du-byed-kyi phung-po gnas bsgyur/ bya-ba grub-pa'i ye-shes mngon-du byas/ don-yod grub-pa dang de'i rigs-kyi dngos-grub sgrub-pa la dbang-bar byas-so/* J. 222.5–223.1.

[92] *De-ltar rnam-par snang-mdzad ming-gi dbang thob/ gti-mug-gi dri-ma sbyangs/ gzugs-kyi phung-po gnas bsgyur/ me-long lta-bu'i ye-shes mngon-du byas/ rnam-par snang-mdzad dang de'i rigs-kyi dngos-grub sgrub-pa la dbang-bar byas-so/* J. 224.6–225.1.

Tathâgatas respectively are achieved. Through the ultimate purification and attainment of each of these aspects, a practitioner will achieve enlightenment. Omitting these purifications and transformations, as Khri-byang Rin-po-che's manual indicates one should, amounts to performing the procedures of the initiation without their main essence. Such an initiation is void of its purpose. The basis for such an instruction to omit the purifications and transformations is the presupposition that for a *lha* such processes are unnecessary. It seems, then that Khri-byang Rin-po-che and his predecessors accept the view expressed in Brag-phug Dge-bshes' final statement (denoted as the first aspect of his final conclusion above). According to their ritual manuals, in the initiation conferred during consecrations there is no attainment of a new state. All these ritual actions are performed as role-playings for the sake of the trainee. Yet there is no explanation for any such adjustment in the manuals themselves. Those familiar with both initiation and consecration rituals are able to discern these differences. But the explanation for the ritual, given as usual in smaller letters, instruct the performers only to confer the initiation as if the consecration *lha* were disciples.

In addition, taking into account the non-human nature of the initiation recipients, Brag-phug Dge-bshes instructs the ritual master to omit certain sections of the initiation, mostly those pertaining to vows and commitments. Khri-byang Rin-po-che's manual does not contain similar instructions. However, in comparing his manual to the *sâdhana* one realizes that the following sections of the self-initiation are omitted: taking the common and uncommon *bodhisattva* vows,[93] the questions the lama asks the disciple, the disciple's answers, taking the relative and ultimate *bodhicitta* vows and pledges of secrecy, the descent of the *ye-shes sems-dpa'*, and a request for the *lha* to take care of the disciples as long as they have not attained enlightenment.[94] Hence also in the manual translated below is imbedded the assumption that the recipient of this initiation is in no need for such ritual actions; that the receptacle is different from a disciple. Also the second aspect of Brag-phug Dge-bshes's final conclusion cited above has been implemented in this (and other) consecration manuals.

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[93] The common Bodhisattva vows are common to both *sûtra* and *tantra*, while the uncommon Bodhisattva vows are specific to the *tantra* alone.

[94] J. 195.3–197.2, 200.6–204.2, 204.6. The corresponding sections in the case of the Kâlacakra initiation, which are quite similar to J., are translated into English in KL 226–228, 222–223, 234–235, 235, 240–246, 249.

To sum up, in applying to the consecration ritual initiation pertaining to human beings certain discrepancies arise. In order to solve some of them, special adjustments are made in the initiation conferred on a *lha* (*lha la dbang-bskur*). The initiation is deprived of its characteristics of purification and transformation. Besides, all the commitments on the part of the human recipient of the initiation are absent. Even though the initiation during the consecration is deprived of some of the goals of an initiation conferred on a disciple, it fully retains one basic function of the initiation, that of sealing (*rgyas gdab*) the consecration *lha* in the receptacle.

Further Rituals of Consecration

The dominant elements in the Tibetan consecration are the tantric rituals which transform the receptacle into a *lha*. This adaptation of the fourfold generation, however, is not the only form of consecration included in the Tibetan ritual. There are additional rituals which seem to have been independent consecrations in their own right, incorporated into the elaborate consecration. Although these rituals lost their importance as the primary mode of consecration in the presentday ritual, they were not wholly forsaken, but positioned in a subordinate status within the structure of the elaborate rite.

This points to an important characteristic of Tibetan and other rituals, their composite nature. Tibetan rituals are rooted in a long history, and are based also on Vedic and indigenous Indian, as well as Tibetan, traditions. These traditions and their rituals developed over a long period. New doctrinal changes had their impact on rituals as well. Modifications were introduced with the Buddhist adaptation of rituals of Hindu provenance and with the growing influence of the tantra. Nevertheless, older rituals rather than being supplanted underwent adjustments and adaptations. They were preserved as part of the structure of the later forms of the ritual. We shall look at some such rituals which once may have been independent consecrations and are now included in the expanded ritual as ancillaries.

1. *The ritual of opening the eye*

The ritual of opening the eye is one of the best examples for a form of consecration known since long before the tantric consecration had

developed, which is assigned a secondary position in the tantric ritual. Furthermore, in its new role, new meanings were attributed to the opening of the eye.

There is evidence to indicate that the ritual of opening the eyes has been practiced in almost every Buddhist country, including Sri Lanka,[95] Thailand,[96] Cambodia,[97] Japan,[98] and China, as well as in Hindu India[99] and Egypt.[100] As pointed out by Gombrich, Pâli literature contains references to the opening of the eye which date at least to the fifth century when Buddhaghoṣa refers to it. In the sixth century it is mentioned in the *Mahâvaṃsa*. Yet, at that time this ritual was already "believed to be far older."[101] Schopen pointed to an allusion to eye opening in the *Ratna-guṇa-saṃcaya-gâthâ* (VII 2), "which is almost certainly several centuries earlier than Buddhaghoṣa."[102] The earliest dated mention of the Tibetan term for eye opening (*spyan-dbye*) known to me is from an inscription in cave 365 in Tun Huang dated by Huang Wên-huan[103] and Uray[104] to 834–835 C.E. This inscription commemorates the opening of the eyes of an image (*sku-gzugs spyan phyed*) in the personal shrine of Hon Pen (or Hung-pien), the preceptor of the Buddhists in Tun Huang.[105]

In all detailed accounts of the eye opening available to me at present, this rite is but one part of a multiplex consecration ritual. In Sri Lanka it is accompanied by *paritta* and a sixfold ritual (*ṣaḍ-aṅga*).[106] In Bangkok, "the ceremony of 'opening the eyes' of the image (*bôêk*

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[95] Coomaraswamy 1908:70–75; Gombrich 1966; Ruelius 1978b.

[96] Wells 1960:128–9; Tambiah 1984:250.

[97] Leclère 1917:381–2.

[98] Frank 1988:70–71.

[99] Rangachari 1931:124–125; Goudriaan 1965:174–5; Eck 1981:5–6; Welbon 1984:77–78; Davis 1992.

[100] Budge 1909.

[101] Gombrich 1966:26.

[102] 1987:215–216.

[103] 1980:48.

[104] 1984:351.

[105] Stein 1983:200 & n. 95; Uray 1984:350; Stein 1988:1425; see also the mention of *sku-bla spyan-dbye* in Thomas 1951:II 381. It is also interesting to note that in most instances the Indian consecration works called *Pratiṣṭhâ-vidhi* which occur in the Tibetan Tanjur were translated by the Tibetan *Rab-gnas Cho-ga*, but in three cases, including the works by Kun-dga'-snying-po and Prajñâpâlita, *Pratiṣṭhâ-vidhi* was translated by *Spyan-dbye* (Toh. 1284, 2521, 2522). The subject-matter of the latter is, however, no different from the subject-matter of the former. Thus, the term *spyan-dbye*, 'opening the eyes', seems to have been an alternative translation for *rab-gnas*, 'consecration'.

[106] The sixfold ritual consists of *devapûjâ, navagrahapûjâ, Bhairavapûjâ, Indrakîlapûjâ, Khadgapâlapûjâ*, and *Kalasthâpanapûjâ [Kalaśasthâpanapûjâ?]* (Ruelius 1978b:320).

phra nêt) is not part of the consecration ceremony but a separate and less important sequence . . .,"[107] the climax of the consecration being the chanting of the *gâthâ buddhâbhiṣeka*.[108] According to the Hindu Vaikhânasa school, the opening of the eye is but one among twenty-five ritual actions, their culmination being the sprinkling of the image with water in a vase into which Viṣṇu was invited.[109] More such examples are found in the literature mentioned above.

It seems that it is not only the Tibetan ritual that is composed of a number of ritual actions, including the opening of the eye, which may have been independent rituals capable of accomplishing a consecration on their own right, but later became subordinated to a more recent ritual. Failing to recognize the present-day ritual as such an aggregate creates problems in its interpretation. Analyzing the Vaikhânasa consecration, Welbon remarks:

> That this ritual [the eye opening] is a crucial stage in the installation of the image is unquestionable. But it is just as certain that the *pratiṣṭhâ* is not accomplished through this ritual eye-opening . . . With certainty, we can say no more than that through this ritual the image is mysteriously changed and its very special career has begun.[110]

Welbon seems inclined here to consider the consecration as a unified whole. Therefore he is puzzled by the presence of more than one ritual action which seems to accomplish the purpose of the consecration:[111]

> . . . it can be noted that although the structure of the proceedings is relatively straightforward and easy to follow, the 'central mystery', if I may so term it—namely, the transformation of an artwork into a *mûrti*—remains veiled. That is, it is not altogether clear precisely at what point in the ceremonies the image becomes divinity incarnate.[112]

The occurrence of the eye opening in considerably different consecrations, however, clearly demonstrates the agglutinative nature of the consecration ritual in various Buddhist and Hindu cultures. In most

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[107] Tambiah 1984:250.
[108] *Ibid.*: 249.
[109] Welbon 1984:75–6. In a Śaivaite tradition the opening of the eye is the third among five phases. The culminating phase is again affusion (*abhiṣeka*, Davis 1992:48–49); see also Gupta 1972:327.
[110] *Ibid.* 78.
[111] As mentioned above, it seems that the climax of the Vaikhânasa consecration is in the sprinkling of the image with vase water, as Welbon himself states later (p. 80).
[112] Welbon 1984:77.

of them the opening of the eye is not the dominant means of consecration, but an important ancillary. Yet, it still preserves the characteristics of an autonomous consecration.

The basic meaning of the ritual of eye opening is enlivening or vivifying. Having been endowed with sense faculties, the image is no longer merely inert metal or wood; it has been animated.[113] The eye is related not only to life, but also to knowledge and wisdom.[114] The opening of the eye represents, in Buddhist views, the enlightenment. This has been pointed out by, among others, Frank:

> Il est bien connu que l'œil est un symbole de sapience et d'Éveil; sa présence signifie de manière toute spécifique que le Vénéré figuré dans l'image voit la Vérité et la fait voir.[115]

Similarly, Leclère remarks:

> The Cambodians, the Siamese, the Laotians and perhaps other Buddhist peoples recall the interior spiritual event of the Buddha's achieving *bodhi* in miming the literal opening of the statue's eyes with a needle.[116]

Khri-byang Rin-po-che's manual contains several pronouncements which accompany the ritual of opening the eye. Their analysis can clarify the explicit interpretation of the eye-opening there and the allusions it evoked for Tibetans. The first pronouncement is as follows:

> As the king of the eye healers removes the worldly [eye] film, so the Victorious Ones remove your film of ignorance.

A similar pronouncement is included in the initiation ritual. The verse just cited seems to be in fact a different translation from Sanskrit or a variant wording of the verse found in initiation manuals.[117] The opening of the practitioner's eye is one of the appendages to the vase

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[113] Gombrich 1966:24; Delahaye 1982:47; Welbon 1984:78; Frank 1988:71, etc. In his study of 'Eye and Gaze in the Veda', Gonda has suggested that the strong emphasis in ancient India on the eyes should "consciously or unconsciously have been made an element in a variety of rites and religious customs . . ." (1970:4; see also Schopen 1987:214–216, n. 9).

[114] Eck 1981:7.

[115] 1988:70.

[116] Quoted in Tambiah 1984:252. I was unable to trace Tambiah's reference to its source.

[117] This verse is not unique to Khri-byang Rin-po-che's manual, but appears also in the preceding consecration manuals by the First Paṇchen Lama (p. 853.1–2) and 'Dul-'dzin Grags-pa-rgyal-mtshan (p. 376.5).

initiation in the usual Tibetan initiations. According to the *sâdhana* of Rdo-rje-'jigs-byed, this ritual is as follows:

> On each of one's [the practitioner's] eyes there is [the seed syllable] *Praṃ*. Holding the *vajra* in [your] right hand toward the eyes as if it were an eye-spoon (*mig-thur*), [recite]:
> *Oṃ vajra-naitraṃ aḥpahara paṭalaṃ Hrîḥ.*[118]
> As the king of the eye healers removes the worldly eye film,
> so, O son, the Victorious Ones remove your film of ignorance.
> Freed from the film [which causes] ignorance,
> the eye of enlightened wisdom has been opened.[119]

Both the opening of the eye of a disciple and the opening of the eye of an image may ultimately derive from a pre-tantric ritual of eye opening employed in various contexts.[120] Yet, at present for those familiar with Tibetan rituals, the immediate allusion of this pronouncement is the opening of the eye of a disciple or practitioner in the cause and path initiation. Hence the opening of the eye of the receptacle during its consecration is seen as a form of initiating it into enlightened wisdom (*ye-shes*).

Perceiving the opening of a receptacle's eye as an initiation into enlightened wisdom entails the problem of conferring initiation on an already enlightened *lha* invited to abide therein as we have seen in the previous section. Therefore, other authors of consecration manuals introduce some modifications to the verse for the eye opening borrowed from the initiation. Brag-phug Dge-bshes, for example, has the following:

> As the king of the eye healers removes the worldly [eye] film, so [I] shall open the eye of the Victorious Ones for the sake of sentient beings.[121]

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[118] Read *apahara* for *aḥpahara*; '*Oṃ* Remove the film of the *vajra* eye *Hrîḥ*.'

[119] *Rang-gi mig gnyis la yi-ge praṃ re-re/ Oṃ vajra naitraṃ aḥpahara paṭalaṃ Hrîḥ/ zhes lag-pa g.yas-kyi rdo-rje mig-thur-gyi tshul-du mig-gi thad-du bzung-ste/ ji-ltar mig-mkhan rgyal-po-yis/ 'jig-rten ling-tog bsal-ba-ltar/ bu khyod-kyi ni mi shes-pa'i/ rab-rib rgyal-ba-rnams-kyis bsal/ ma-rig-pa'i ling-tog dang bral nas ye-shes-kyi spyan-bye-bar gyur/* J. 231.5–232.1; cf. also KL 340–341; Wayman 1970/84:160 and 1973:69.

[120] The notion of an all-seeing eye is both universal and ancient. Common in Buddhism are the 'divine eye' (*lha'i mig*, *divya-cakṣu*), classified among the supernatural knowledges (*mngon-shes*, *abhijñâ*), and the classification of three and five eyes, which has been surveyed by Wayman (1970/84:153–161). Furthermore, the attainment of 'eye ointment' (*mig-sman*), which enables one to see all the worlds, belongs to the eight ordinary *siddhis* (*thun-mong-gi dngos-grub brgyad*, Beyer 1973:252–253; Rigzin 1986:171–172).

[121] *Ji-ltar mig-mkhan rgyal-po-yis/ 'jig-rten rab-rib bsal-ba ltar/ de-bzhin rgyal-ba-rnams-kyi spyan/ sems-can don-du dbye-bar bya/* p. 312.4–5. A very similar verse is found

Rje-btsun Grags-pa-rgyal-mtshan provides the following interpretation:

> It is called opening the eye because just as by opening the eye of a blind person he or she is able to enter the city, so by opening the eye of an image it is able [to act] for the sake of sentient beings.[122]

The first part of this quote alludes to the well known notion of a disciple who, as a blind person, cannot find his or her way to the city of liberation and enlightenment. (It is in the context of 'entering the city' that the *Ratna-guṇa-saṃcaya-gâthâ* refers to the attainment of the eye of wisdom, while alluding to the ritual of opening the eye of a painting; see above).[123] It is evident that the intended audience of Rje-btsun Grags-pa-rgyal-mtshan would be familiar with these notions, which are then taken a step further. The eye of the image is opened during its consecration not for its own sake, but so that it would be able to act for the sake of sentient beings.

The final pronouncement of the ritual of opening the eye in Khri-byang Rin-po-che's manual expresses a similar aspiration: "May [you (the *lha* abiding in the receptacle)] apply [yourself] to look with enlightened wisdom on the patron and others." (R. 426.4–5) More often, the notion of the wisdom eye is replaced with a compassionate eye. The parallel pronouncement in Brag-phug Dge-bshes' manual is: "May [the receptacle's eye] become an eye which takes upon itself to look with compassion on us." (296.4) Similarly explaining the essence (*ngo-bo*) of the consecration, Gung-thang-pa says,

> The main action or imperative of the consecration is effecting the indistinguishability of the *ye-shes sems-dpa'* and *dam-tshig sems-dpa'*. To this the ritual of eye opening is appended because its aim is the commitment to look on the trainees (*gdul-bya*) with a compassionate eye until the end of *saṃsâra*.[124]

Here the eye opening is interpreted as a ritual for inducing the eye of the *lha* invited to abide in the receptacle to look with compassion

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also in other consecration works, including that of Advayavajra found in the Tanjur (Toh. 1487, p. 313.5–6).

[122] *Long-ba mig-phye nas grong-khyer-du 'jug nus-pa bzhin sku-gzugs spyan-phye nas sems-can-gyi don nus-par bya-ba'i phyir spyan-dbye zhes-bya'o*/ *Rgyud-kyi Mngon-rtogs* 53.4.6–54.1.1.

[123] *Ratna-guṇa-saṃcaya-gâthâ* VII 1–2, translated by Conze 1975:23.

[124] *Zhes rab-gnas-kyi bya-ba'am dgos-pa'i gtso-bo dam-ye dbyer-med-du byas-te/ 'khor-ba'i phyi mtha'-bar-du gdul-bya-rnams la thugs-rje'i spyan-gyis gzigs-pa lhur byed-pa'i don yin-ba'i rgyu-mtshan-gyis spyan-dbye'i cho-gar yang btags-pa yin*/ *ibid.* p. 101.6–102.1.

on sentient beings. The eye opening is considered now as an ancillary to the tantric consecration and is not attributed with consecratory functions of its own. Its main purpose is explained in the consecration works cited here as strengthening the effect of the consecration. The main purpose of the consecration is to establish in the receptacle a *lha* [a Buddha], who will perform the activities of the Buddha. These include acting with enlightened wisdom or compassion towards all sentient beings. The opening the the receptacles' eye is considered to enhance such activities, thereby serving to increase the potency of the tantric consecration. In conclusion, according to these consecration works, the once independent ritual of opening the eye became subordinate to the tantric consecration, and its original role became secondary.[125]

2. *The 'enthronement' offerings* (mnga'-dbul)

Another non-tantric ritual which possesses the characteristics of being a potentially independent consecration is the 'enthronement' offerings. These are the first offerings made to the receptacle upon its consecration. In his commentary on the *Hevajra Tantra*, Grags-pa-rgyal-mtshan explains the enthronement offerings as follows: "Because [the receptacle] becomes worthy of offerings, these are also called enthronement offerings."[126] And in the *Rgyud-kyi Mngon-rtog* he says:

> When by making immeasurable offerings one performs enthronement offerings, this is similar to the appearance of a king in [his] capital, [therefore] it is called enthronement offerings.[127]

These offerings give legitimacy to the receptacle in its role as a recipient of offerings, in a way similar to royal enthronement which authorizes a monarch to rule. It is well recognized that royal symbolism plays important role in Indo-Tibetan rituals of various types, including

[125] The middle pronouncement in Khri-byang Rin-po-che's manual states that the *lha* abiding in the receptacle is already endowed with an eye of enlightened wisdom. The eye opening here serves as an aspiration on the part of the performers and patrons for all sentient beings to obtain such an eye. Similar notions are expressed in one type of the verses which accompany offerings to the receptacle, and will be discussed below (in the sections on bathing and offerings).

[126] *Mchod-pa'i 'os-su gyur-pa'i phyir mnga' dbul-ba zhes-kyang bya'o//* (136.2.6).

[127] *Mchod-pa dpag-tu med-pa byas nas mnga'-phul-bas na rgyal-po rgyal-sar thon-pa dang 'dra-ste mnga'-dbul-ba zhes bya'o/* p. 54.1.1.

initiations and consecrations.[128] All these rituals also share elements of a new birth such as bathing and anointing as well as the offering of crowns and other ornaments. It is not easy, however, to trace direct influence of the coronation on the consecration or *vice versa*. This is especially true in light of the considerable shifts the Indian coronations underwent from the Vedic coronation (Heesterman 1957) to the present (Witzel 1987).

Sa-skya Paṇḍita maintains that consecration rituals which resemble coronations were taught in the *sûtras*. However, they are not true consecrations:

> Consecrations are not taught in the *sûtras*. However, if one says that rituals such as royal enthronements, offerings, praises, recitation of verses of auspiciousness are consecrations, then one may say that consecrations are taught in the *sûtras*.[129]

There may have been rituals of royal enthronement performed as consecrations for receptacles which Sa-skya Paṇḍita, at least, distinguishes from tantric consecration. But a further investigation of the enthronement rituals to which Sa-skya Paṇḍita was referring is necessary. Unfortunately none of the extant commentaries on the *Sdom Gsum Rab-dbye*, and none of the consecration works I have studied so far, provide any further clues on this point.

The enthronement offerings as a whole is a ritual sequence unique to consecrations. It consists of general and specific offerings. The general enthronement offerings (*spyi'i mnga'-dbul*) contains offerings common to most Indo-Tibetan rituals such as the five *upacâras*, the five sense gratification offerings, the eight auspicious emblems and so forth, which are made for the first time to the receptacle thereby inaugurating or dedicating it as a recipient of offerings. The special enthronement offerings (*bye-brag mnga'-dbul*) are specific to either images, books or *stûpas*. They consist of certain requisites specific to that type of receptacle. Requisites of monks are offered to images portraying monastic figures; ornaments, clothes and a comb to images of the *saṃbhogakâya*; book boards and cloth to books; and life-wood (*srog-shing*, *yaṣṭi*), parasols, flowers, etc., to *stûpas*. These specific offerings seem to be an agglomeration of separate rituals which occur

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128 See Snellgrove 1959; for royal symbolism in Hindu rituals, see Bühnemann 1988:152.

129 *Mdo nas rab-gnas bshad-pa med/ on-kyang mchod-bstod bkra-shis sogs/ rgyal-po'i mnga'-dbul lta-bu la/ rab-gnas yin zhes smra na smros/* 'Sdom Gsum Rab-dbye (see bibliography of Tibetan works) p. 311.1–2.

in various works some of which are found in the Tanjur. Thus, for example, Advayavajra's consecration work contains enthronement offerings for images,[130] while similar works by Padma-lcags-kyu[131] and Zhi-ba'i-snying-po[132] contain only offerings for *stûpas*, etc.

A special notice should be paid to the specific offerings made to an image of a monk, as there are interesting parallels to them. During a consecration of images in Cambodia, as described by Leclère, the ritual master took scissors and mimed cutting the hair of the image, while reciting a Pâli verse called *Phéak kaṇtray* ('face scissors'). Then he took a razor and mimed shaving the beard and eyebrows while reciting a verse called *Koṃbo et kor* ('the razor blade').[133] The shaving of the hair as well as the conferral of monastic robes and bowl are parts of the ordination (*upasampadâ*).[134] Indeed, Wells remarks on an image consecration in Northern Thailand: "This Buddhâbhiseka Ceremony was spoken of as an ordination ceremony whereby the images entered the priesthood."[135] The element of ordination in consecration rituals throughout South and East Asia is also emphasized by Strickmann in a forthcoming work which I received while preparing the present study for publication.[136] Even though from among the various sorts of rites of passage it is to the initiation that Tibetan writings on consecration allude, the offerings made to an image of a monk in Tibetan consecrations hint to ordinations as well. The offerings to an image of a monk in Khri-byang Rin-po-che's manual include razor and nail shears. Other manuals such as those by Brag-phug Dge-bshes[137] or Advayavajra[138] mention also the three robes of a monk (*chos-gos gsum*), consisting of *snam-sbyar, bla-gos* and *sham-thabs*,[139] as well as staff (*'khar-gsil*), alms bowl (*lhung-bzed*), strainer (*chu-tshags*), etc. These are some of the main requisites of monks (*yo-byad, pariṣkâra*).[140] These offerings no doubt allude to the ordination aspect of the consecration.

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[130] Toh 1487, pp. 314–315.
[131] Toh. 3107, pp. 403–404.
[132] Toh. 2652, pp. 608.1–609.2.
[133] Leclère 1917:146, translated into English in Tambiah 1984:252.
[134] Cf. Banerjee 1957/79:114ff.; Kashyap 1975:46–50.
[135] Wells 1960:128.
[136] Strickmann, forthcoming, 1994, chapter 3, section 3.
[137] Pp. 315.2–316.1.
[138] Toh. 1487, p. 314.5–7.
[139] See K. 831–2; Rigzin 1980:107.
[140] Cf. BHSD:331; Kashyap 1975:141.

3. *Rituals accompanying the request to the* lha *to firmly remain in the receptacle*

In several consecration works (including R. 442.4; PC 866) the request to the *lha* to firmly remain in the receptacle as long as *saṃsâra* lasts is designated the main part of the consecration. It may be recalled that this is the only one among the core rituals of the elaborate consecration which does not involve a tantric transformation. Appended to this ritual act are a few additional actions whose proximity to what is called the main ritual action of the consecration points to their relative central role in this ritual as well. There is evidence that at least the first of them served as an independent consecration. Unlike the ritual of the opening of the eye, however, these rituals still preserve their full consecratory functions. When consecration is performed in a brief form, it consists mainly of the request to the *lha* to firmly remain in the receptacle together with the rituals appended to it. In elaborate consecrations in which the tantric fourfold generation predominates, these appended rituals become peripheral.

I have already discussed the first of these appended rituals elsewhere (Bentor 1992, see also below).[141] It is composed of the recitation of the verse of Interdependent Origination (*ye dharmâ* . . .)[142] while scattering grain and flowers on the receptacle. This ritual makes an appearance as an independent short form of the consecration ritual in the Tanjur, including in Atiśa's *Pha-rol-tu Phyin-pa'i Theg-pa'i Sâ-tstsha Gdab-pa'i Cho-ga* (Toh. 3976 = 4488; P. 5041 = 5373).[143] The title of this work indicates that this ritual belongs to the Pâramitâyâna, that is to say to the *sûtra* and not the tantra system.[144] The role of the verse of Interdependent Origination in practices related to *stûpa*s and images has already been treated on more than one occasion (Boucher 1991; Bentor 1992). What is important for present purposes is that these ritual actions comprise an autonomous consecration wholly incorporated into the frame of the tantric consecratory ritual.

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[141] See the section on empowering the flowers during the preparatory rituals.

[142] The 'verse of Interdependent Origination' is very well known in both its Pâli and Sanskrit forms. For the Pâli see *Vinaya* I, p. 40 (*Mahâvagga* I, 23, 5 and 10). For the Sanskrit see Senart 1897: vol. 3, p. 62; and Waldschmidt 1962, ch. 28b, 10 and ch. 28c, 6 (translated into English by Kloppenborg 1973).

[143] Other works which contain a prescription for consecration through the recitation of the *ye dharma* . . . *gâthâ* will be listed below in the section on empowering the flowers during the preparatory rituals.

[144] The possibility of a *sûtra*-style consecration became a topic of polemics (see Bentor, 1992).

The other ritual accompanying the request to the *lha* to firmly abide in the receptacle is the recitation of verses of auspiciousness (*bkra-shis*). The performance of some ritual for auspiciousness has long been associated with consecrations. In listing types of consecrations which were taught in the *sûtra*, Padma-'phrin-las mentions the blessing with 'auspicious words of the three precious ones' and with the 'verse of Interdependent Origination'.[145] Similarly, in the passage from the *Sdom Gsum Rab-dbye* cited above, Sa-skya Paṇḍita mentions the recitation of verses of auspiciousness as a form of consecration which does appear in the *sûtras*.

Before continuing our discussion of the recitation of verses of auspiciousness as a consecration, a few words should be said about the ritual of the confession of sins for auspiciousness. Padma-'phrin-las mentions also the performance of the confession of sins for auspiciousness (*bkra-shis-kyi gso-sbyong*) as a consecration ritual.

> And also the so called confession of sins for auspiciousness is known to exist for the sake of making auspiciousness and consecrating temples, regions, etc.[146]

Nowadays this ritual is performed mainly for consecrating secular edifices such as private homes.

The ritual of confession of sins is one of the oldest Buddhist rituals. In addition to its basic purpose of confessing and thereby purifying sins, it has acquired some additional aims. A similar phenomenon is known also in regard to Chinese Buddhist confessional rituals. Hsiang-chou Yo writes:

> The appearance of various confessional rituals accommodated more and more people who had different purposes in practicing confessional ritual. Some people practiced confessional rituals in order to attain happiness and to prevent calamities, some for the sake of saving the deceased, others for stabilizing spiritual life, and still others for the retribution of grace. The religious functions of confessional rituals were thus broadened. As a result, they became increasingly popular.[147]

It seems that the process of differentiation of rituals in Buddhism has been relatively slow. For a long period existing rituals were performed

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[145] *Dkon-mchog gsum-gyi bkra-shis-kyi tshig dang rten-'brel snying-pos byin-gyis brlab-par gsungs-pa* . . . p. 4.

[146] *Gzhan yang bkra-shis-kyi gso-sbyong bya-ba yang gtsug-lag-khang dang yul-khams sogs bkra-shis-pa dang rab-tu gnas-pa'i phyir yin-pa shes-so/* p. 5.

[147] Hsiang-chou Yo 1991:177.

for a large variety of purposes. In Tibet only the tantra developed a wide range of distinct rituals designed to accomplish diverse goals.

According to the Tibetan classification,[148] one category of the confession of sins (the *mthun-pa'i gso-sbyong*) includes two types of such rituals: the confession of sins which is performed on specific occasions (*dus nges-pa'i gso-sbyong*), such as the bimonthly confessions performed at every monastery, and the confessions of sins which is not associated with any particular occasion (*dus ma nges-pa'i gso-sbyong*). The confessions of sins for auspiciousness (*bkra-shis-pa'i gso-sbyong*) belongs to the latter group.[149] Its frame is similar to the bimonthly confession of sins; however, certain words in the recitation are replaced to suit the circumstances.

These various rituals for auspiciousness, whether the recitation of some of the verses of auspiciousness or the performance of the confession of sins for auspiciousness, belong to a general type of ritual employed for undifferentiated purposes. These, as well as the recitation of the verse of Interdependent Origination, are usually associated with the *sûtra* class. Some of them are found in the *sûtra* section of the Kanjur. But rituals may be classified as belonging to the *sûtra* also when they are not directly based on the *sûtras*, but are free of the basic tantric elements, i.e. the generation of the *dam-tshig sems-dpa'* and the invitation and absorption of the *ye-shes sems-dpa'*. Whether or not the recitation of both the verse of Interdependent Origination and the verses of auspiciousness are to be called *sûtra* rituals,[150] their incorporation into the main part of the consecration indicates their continuing importance in tantric contexts. The rituals included in what is termed the main part of the consecration seem to contain various older forms of consecration that were never supplanted.

One factor that preserved the recitation of both the verse of Interdependent Origination and the verses of auspiciousness as an autonomous consecratory process until today is no doubt the brevity and

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[148] Cf. Padma-'phrin-las, "Dul-ba'i gso-sbyong-gi cho-ga'i lag-len legs-bshad nor-bu'i do-shal," pp. 441–442 (see the bibliography of Tibetan works). I would like to thank Rig-'dzin Mkhan-po, the head of the Rnying-ma educational establishment (*bshad-grwa*) in Kathmandu for introducing me to this subject; see also K. 1271, 1275, 3029.

[149] To this group belong also confessions of sins for averting harm (*gnod-pa bzlog-pa'i gso-sbyong*), and confessions of sins for reconciling hostility (*'khon-pa bsdum-pa'i gso-sbyong*), or for reconciling the *saṅgha* (*dge-'dun bsdum-pa'i gso-sbyong*) Sanskrit: *sâmagrî-po ṣadha* (BHSD 591); Pâli: *samaggî-uposatha* (cf. Upasak 1975:53).

[150] See a previous note in this section.

relative easiness of such a consecration, which can be employed for the numerous consecrations of privately owned receptacles that every Tibetan lama is called upon to perform. As one of the most concise forms of consecration a lama may recite the verse of Interdependent Origination together with a popular set of three verses of auspiciousness known as the "first, second and third verses of auspiciousness".[151] In the manual translated below, the verses of auspiciousness recited during the main part of the consecration are the verses of auspiciousness which belong to the *sâdhana* of Rdo-rje-'jigs-byed. As in other instances, this *sâdhana* forms the basis of the consecration related to it.

4. *Offering bath*

Ritual bathing is an element common to almost every religion. Here we are not concerned with baths taken by persons for purifying themselves, but rather about offering baths to religious objects or *lha*. The bathing of images (*snâna*) is a well-known Indian ritual of offering attested in Buddhist and Hindu literature, inscriptions and testimonies of travellers,[152] which is still very popular nowadays. Such a bathing functions, for the most part, as purification, offering and consecration.[153] Bathing, anointing or aspersion are in various cultures rituals offered to the 'newly born' in coronations, initiations, consecrations and so forth. Even when performed alone the offering of the bath has consecratory functions.

The bathing in consecrations and initiations can be distinguished from bathing as offerings by the direction this process takes. While the bathing of a receptacle as an offering ritual is presented from someone lower to someone or something higher, the initiation or consecration are a bestowal ritual, granted from someone higher to someone lower.[154] The bath offered according to Khri-byang Rin-po-che's manual

[151] *Bkra-shis dang-po*, *bkra-shis gnyis-pa* and *bkra-shis gsum-pa*. These verses are recited during the enthronement offerings (*mnga-'bul*) in the consecration below (R. 435.6–436.1). For the Sanskrit and Tibetan texts together with a Japanese translation see Takahashi 1979.

[152] Cf. I Ching 1896: *passim*; Śântideva, *Bodhi-caryâvatâra*, chapter 2; Schopen, 1990:187; Goudriaan 1970:181–186; Bühnemann 1988:139–148 and 151–154; etc.

[153] Another function of the bathing is royal consecration or enthronement (cf. Heesterman 1957; *Bṛhat Saṃhitâ* chapter 48; Witzel 1987; etc).

[154] The discrepancies between the initiation conferred on the consecration *lha* arise partly because it is conferred on an equal entity. The ritual master, who is no different from the *lha* of the mandala, confers initiation on a similar *lha*.

consists of two parts called the ordinary bath (*phal-khrus*) and the supreme bath (*mchog-khrus*). In the ordinary bath the aspects of purification and offerings are emphasized, while the supreme bath is in fact a consecration. From among the threefold functions of the bathing, its consecratory function will be remarked upon here, while its aspects of purification and offerings will be addressed below.[155]

The proceedings of the supreme bathing are no different from the water initiation.[156] During the preparatory rituals the *yi-dam* Rdo-rje-'jigs-byed is invited into the Victorious Vase (*bum-bskyed*). He dissolves into the water of the vase so that the two become 'one taste' (*ro-gcig*). The actual supreme bathing is conferred with water which is no different from Rdo-rje-'jigs-byed himself. Similar to the water initiation, the supreme bathing is offered while visualizing the mandala of the three seats (*gdan gsum tshang-ba'i dkyil-'khor*)[157] in the sky. As Mkhas-grub Rje explains,

> One should be convinced that among the initiatory deities invited from the 'corners' (*zur*), Locanâ and the others hold the flask and actually confer initiation; however, the lifting of the flask is done by the 'preceptor' (*upâdhyâya*) and the Hierophant (*âcârya*).[158]

What distinguishes the *abhiṣeka* bath from an ordinary bathing in Hindu Smârta rituals is that the former seems to be offered by divine beings, such as Savitṛ, the Aśvins, etc.[159]

The occurrence of the supreme bathing in the consecration is not common to all Tibetan consecration manuals. Some of the works which do include the supreme bathing contain some remnants of polemics on its incorporation into the rite. Their justification, which is based, as usual, on textual authority, sheds no light on the meaning of the supreme bathing. The First Paṇchen Lama says:

> Both ordinary and supreme bathing are truly necessary. The *Consecration Tantra*[160] has,
>
> In bronze vessels arrange smooth pure sesame oil and nice *uḍumbara*[161] shoots and offer them. Anoint them [the receptacles] with the five

[155] See the section on offering bath in the preparatory rituals.
[156] Cf. R. 411.4–6; J. 210.3–211.4.
[157] See the section on initiation.
[158] 1968:310–313. See also R. 386.4–5, 411.5.
[159] Bühnemann 1988:152.
[160] Toh. 486, Derge, p. 295.4–5.
[161] MW 175a, Ficus glomerata.

scents; anoint them with the five seed syllables.[162] Together with the assemblage of disciples bathe with the purity of mantra.

This is the ordinary bathing. Also

[Here the First Paṇchen Lama continues his quote from the *Consecration Tantra*:]

With mind captivated with the so-called auspiciousness recite the verses; actually initiate according to the ritual method, as the action of the Vidyâ Locanâ.[163]

Thus the supreme bathing is shown separately. Also, the *Saṃvarodaya Tantra*[164] has:

Anoint with scented butter, bathe with the cleansing substances as well. Once again bathe the images also with[165] the various vase[s].

Thus, the first half of the verse clearly teaches the ordinary bath and the later half, the supreme bath, separately.[166]

Thus, the First Paṇchen Lama explains the mention of the anointment and bathing in the *Consecration Tantra* as referring to the cleansing substances and bathing vases of the ordinary vases, while the remarks on verses of auspiciousness and the *vidyâ* he takes as referring to the

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[162] This refers to the application of the cleansing substances on the five places corresponding the the five Tathâgatas. The First Paṇchen Lama has *sa-bon lnga ni gtor-bar bya* for the *sa-bon-gyis ni de-dag byug* of the *Consecration Tantra* in the Derge and Peking Kanjurs. Yet, The First Paṇchen Lama shares his reading of the Kanjur with that found in the Tog Palace Kanjur (vol. 98, p. 747.4). A considerable number of central Tibetan writers quote a version of the Kanjur closer in its readings to the Tog Palace Kanjur than to the Derge or Peking Kanjurs (which are most commonly used by western scholars).

[163] While the Tog Palace, vol. 98, p. 747, has *rig-ma Spyan-ma*, 'the Vidyâ Locanâ, the First Paṇchen Lama's work has *ri-ma can las*. This phrase is omitted in the Derge and Peking Kanjurs.

[164] Toh. 373, Derge Vol. 78, p. 582.4.

[165] The Derge version has *yis* for *yi*. The First Paṇchen Lama's readings agree with those of the Tog Palace, vol. 93, p. 402.1.

[166] *Khrus-la'ang phal-khrus dang/ mchog-khrus gnyis nges-par dgos-te/ Rab-gnas-kyi Rgyud las/ 'jam-pa'i til-mar dag dang ni/ u-duṃ-va-ra lcug-ma bzang/ 'khar-ba'i snod-kyi nag-dag-tu/ bkod la rab-tu dbul-ba bya/ dri lnga-yis ni de nas phyugs/ sa-bon lngas ni gtor-bar bya/ slob-ma'i tshogs dang bcas-pa yis/ sngags-kyi gtsang-sbras bkru-bar bya/ zhes-pas phal-pa'i khrus dang/ yang/ bkra-shis zhes-bya'i yid-'ong-ba'i/ blo dang ldan pas tshigs-bcad brjod/ rig-ma can las ji-bzhin-du/ cho-ga bzhin-du dngos dbang-bskur/ ces mchog-gi khrus so-sor bstan-pa ltar/ Sdom-'byung las kyang/ dri-zhim ldan-pa'i mar-gyis byugs/ 'dag-chal-gyis ni khrus kyang bya/ slar-yang bum-pa so-so-yi/ sku-gzugs-rnams ni khrus kyang bya/ zhes tshigs-bcas-phyed dang-pos phal-khrus dang phyed-phyi-mas mchog-khrus so-sor gsal-ba bstan-no/* PC pp. 832.6–833.4. The Sanskrit is slightly different: *sugandha-gandha-tailena valkalena tu snâpayet/ punaḥ pratyeka-kalaśena pratimâṃ snâpayet //* This might be translated: 'Then one should bathe with well scented sesame oil and tree bark. One should bathe the image once more with each vase' (see Bentor, in preparation 1).

supreme bath. The last two components constitute an important part in the water initiation, in which the female *lha* of the five senses are visualized as reciting verses of auspiciousness while the assembly actually recites them.[167] Then, while visualizing that the consorts, beginning with Locanâ, confer initiation from white vases filled with the five nectars, the ritual master pours water from the Victorious Vase.[168]

It seems that the *Saṃvarodaya Tantra* does not refer to two different bathings but to the two steps in administrating any bath—the anointing with cleansing substances and the rinsing with scented water from the vases. Yet, the point is not whether the First Paṇchen Lama and other authors of consecration manuals have sufficient scriptural justification for including the water initiation in the bathing. The fact is that a considerable number of consecration manuals recognize an affiliation between these two rituals, and therefore include the water initiation in the bathing in addition to its occurrence during the initiation ritual proper.[169]

Unlike the ordinary bathing, the supreme bathing is conferred not by humans but by the Tathâgatas' consorts. The materials of this bath are not the scented waters of the bathing vases, but the water of the Victorious Vase which is conceived as transformed into the chief *lha* of the mandala. However, it seems that the supreme bathing does not have an initiatory function but rather two other purposes. On the one side, like the ordinary bathing, it is an act of worship here performed with the most valuable Buddhist means—a bath offered by the Tathâgata's consorts with water which is Rdo-rje-'jigs-byed. On the other hand, bathing the receptacle with water which is a *lha* seems to be a method of consecration in itself. The Tibetan consecration works I consulted do not provide any interpretation for the supreme bathing. It should be noted in comparison that some non-Tibetan consecration rituals are based on precisely the same principle as the supreme bathing. We might take a look at consecrations of the Vaikhânasa sect in Tamil Nadu which have been more extensively studied.

The climactic acts in the Vaikhânasa consecration observed by

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167 Cf. R. 386.6–387.3; R. 411.6.

168 Cf. R. 386.4–5, 411.5.

169 Note, however, that the water initiation included in the initiation section proper follows Anuttara Yoga Tantra, while the water initiation done as part of the bathing seems to follow the tradition of the Lower Tantras.

Welbon begin with the invitation of Viṣṇu into the ritual vase (*kumbha*).

> Viṣṇu graciously accepts the *âcârya*'s invitation and descends into the water in the kumbha, where, it seems, he is considered to be fully present. He does not enter into the image; but the image itself is from this time referred to as *deva* . . . The *pratiṣthâ* will be effected when the two are joined, at the *mahâsâṃprokṣaṇa* [great sprinkling] when the water is sprinkled on the image.[170]

Thus, this consecration is accomplished here by bathing the image with the water of the vase into which Viṣṇu has descended. Another parallel is found in the Sino-Japanese consecration rituals.[171] This is in complete agreement with the process of the Tibetan supreme bath. The water of the Victorious Vase which is 'one taste' with Rdo-rje-'jigs-byed is used for the conferral of the Tibetan supreme bath. Through this process the *yi-dam* permeates the receptacle, thereby consecrating it. Unlike the other secondary consecrations discussed above, this consecration by means of the supreme bathing is a tantric ritual. Yet, it is distinct from the main tantric consecration conferred through the fourfold generation process.

The secondary consecrations included in the frame of elaborate consecrations preserve various characteristics of the ritual whose expression are absent or only partly present in the tantric core of the consecration. These elements include the enthronement, ordination and rebirth aspects of the consecration as well as independent forms of consecration such as the opening of the eye, and consecration by means of the verse of Interdependent Origination, consecration by means of rituals for auspiciousness, or through bathing. It should be emphasized that all these rituals are seen as complementing each other. There are no contradictions among them apparent only to the critical Western eye.[172] Even though traditional Tibetans see the entire ritual as ultimately derived from the word of the Buddha, they recognize that it contains various traditions.

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[170] Welbon 1984:80; see also the prescriptions for such a consecration according to *Kâśyapa's Book of Wisdom*—Goudriaan 1965:170–198 as well as Rangachari 1931:130–131; Colas 1989:141–142 and Davis 1992:48–49.

[171] Strickmann forthcoming, chapter 3, section 3.

[172] Cf. Welbon 1984 and Colas 1989.

The Ritual Master, The *lha* Invited into the Receptacle, and the Receptacle

1. *The ritual master*

Consecrations are considered among the chief responsibilities of tantric masters. Grags-pa-rgyal-mtshan lists these as follows: "Further, among the actions of a *vajrâcârya* (*rdo-rje slob-dpon*), the most important are these three: initiations, consecrations, and fire rituals."[173] The biographies of most Tibetan lamas tell of a considerable number of consecrations these lamas performed during their lives. Especially the highest hierarchs, such as the Dalai Lamas, Karma-pas, Sa-skya Khri-chens and Bdag-chens are frequently requested to consecrate or reconsecrate *stûpas*, images and temples. Receptacles consecrated by high lamas are considered to be a source of greater blessings than larger ones consecrated in a much more elaborate ritual but by a lesser lama. Even the most meticulous performance of consecration, according to the most perfect manual, is not considered to bring about any effect unless the ritual is performed by a capable master.

The ideal qualities of a consecration master are no different from those disciples should seek for in their gurus. Various consecration works contain some of the standard exemplary qualities of a master according to the *Guru-pañcika* (*Bla-ma Lnga-bcu-pa*), the model of the three sets of *de-nyid bcu*,[174] and so forth. On the other hand, Dad-pa Mkhan-po states: "In the deteriorating times nowadays such complete qualities are very rare."[175] He maintains that the ritual master should at least be endowed with the outer *de-nyid bcu*, obtain the *vajrâcârya* initiation, generate a mind of enlightenment, complete the approaching practice, keep their vows and commitments, hear explanations about the consecration ritual, observe and know it, be skilled in performing initiation and so forth.[176]

Tibetan literature contains various accounts of miraculous conse-

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[173] *Yang na rdo-rje slob-dpon-gyi las ni dbang bskur-ba dang rab-tu gnas-pa dang sbyin-sreg gsum gtso-bo yin la/* Commentary on the *Hevajra Tantra* (see bibliography of Tibetan works), p. 136.2.2.

[174] See Rigzin (1986) *phyi'i de-nyid bcu* (pp. 267–268); *nang-gi de-nyid bcu* (p. 227).

[175] *Deng-sang snyigs-ma'i dus-su yon-tan de thams-cad tshang-ba shin-tu dkon-pa . . .* P. 69.2.3.

[176] In the *Sdom Gsum Rab-dbye* (p. 311.1–311.2), Sa-skya Paṇḍita sets forth a very formalistic imperative for the ritual master of consecrations and initiations, demanding that they be recipients of the *vajrâcârya* initiation.

crations testifying to the extraordinary powers of their performers. One of the best known such examples is the consecration of Bsam-yas by Padmasambhava. According to the *Padma Bka'-thang*:

> Guru Padma spent seven days in the Attainment of the Diamond Plane (*rdo-rje-dbyings*),
> conferred unction (*dbang*) upon the sovereign king, and threw the flowers of consecration.
> When he threw the flowers to the threefold roof,
> the images from the temples at once went outside,
> and brandished their attributes.
> The king feared in his heart that the images would not return to their places,
> but, having made circumambulations [thrice] of the stûpa at the pinnacle,
> the deities returned to their places in the temple.[177]

Especially appreciated are consecrations performed from a distance as a demonstration of great powers, such as the consecration of the *stûpa* of Chag Dgra-bcom (1153–1216) located in Rte'u-ra in Tibet, but consecrated from Nepal. When Ravîndra performed the consecration in Nepal, a shower of rice grain fell in Rte'u-ra.[178] Similarly, the 12th Karma-pa Byang-chub-rdo-rje (1703–1732) consecrated three monasteries in Rumtek, Sikkim from his seat in Mtshur-phu.[179]

Rgod-kyi-ldem-phru-can (= Rgod-ldem) distinguishes various masters endowed with the ability to consecrate.

> The best are persons who, having realized the meaning of emptiness and compassion, see the truth; by just directing their thought, undoubtedly they consecrate. The middle ones, having united the duality of the generation and perfection [processes] by completing the signs of the

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[177] Translated by Kenneth Douglas and Gwendolyn Bays, 1978. *Rdo-rje dbyings-kyi sgrub-pa zhag bdun thon/ mnga'-bdag rgyal-por dbang-bskur mdzad-nas-su/ slob-dpon padmas rab-gnas me-tog 'thor/ dbu-rtse rigs gsum me-tog 'thor-ba'i tshe/ nang-gi lha-rnams phyir-ru shar-gyis 'thon/ phyag-mtshan thams-cad gdengs-shing bsgyur-ba byung/ rgyal-po'i thugs-la nang-du mi tshud snyam/ dbu-rtse mchod-rten bcas-par thengs gsum bskor/ slar-yang lha-rnams lha-khang nang-du bzhud/* pp. 270.6–270.2 (see the bibliography of Tibetan works). For older accounts of this consecration, see Nyang-ral Nyi-ma-'od-zer, *Zangs-gling-ma*, ch. 11 1989:54–55, and his *Chos-'byung* 1988:302 (see the bibliography of Tibetan works). For an inscription inscribed on the occasion of the consecration of Bsam-yas, which is included in the *Mkhas-pa'i Dga'i-ston*, see Snellgrove 1987:409–10.

[178] This is the grain scattered on the receptacle during the recitation of the verse of Interdependent Origination (*Blue Annals*, p. 1056).

[179] This type of consecration is called *zangs-thal* (see Tsering 1984:19, note 19).

> approaching and achieving practice,[180] would perform [consecration]. The lesser ones would perform by their pure training and vows. Thus, they must confess their sins; the *sngags-pas* must confess any violation of their commitment. Otherwise they are not fit to act as masters. I believe that the person who actually sees undoubtedly consecrate.[181]

In another work, Rgod-ldem ranks ritual masters as follows,

> Masters of the lower path of the Hînayâna are not suitable for performing consecrations. When Mâdhyamika masters of the Mahâyâna consecrate, they merely purify the inanimate elements. When masters of the (outer) *tantra* of the *mantra* (vehicle) consecrate, they merely generate [the receptacles] as a *lha* in front of themselves. When masters of the generation and great perfection [processes] consecrate, they are merely able to invite the *ye-shes sems-dpa'* and [make it] absorb [into the *dam-tshig sems-dpa'*]. When a *yogi* who has realized the great *ye-shes* consecrates, just as, for example, by making a request to a wish-fulfilling jewel, every want will be fulfilled, by merely having the intention to consecrate an image of the Tathâgata and by making a 'sign' (*rten-'brel*), a consecration, in which the *ye-shes sems-dpa'* is invited from the realm (*dbyings*), absorbs into the image, and firmly remains [there] until the desired qualities are attained, would be accomplished for the duration of twenty-one aeons.[182]

Similarly, Brag-phug Dge-bshes maintains:

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[180] See the section on tantric rituals and consecration above.

[181] *Gang-zag rab-tu gyur-pa ni/ stong-nyid snying-rje'i don-rtogs-shing/ bden-pa mthong-ba'i gang-zag-gis dgongs-pa gtad-pa tsam gyis kyang/ rab-tu gnas-par the-tshom med/ 'bring-gi[s] bskyed-rdzogs [g]zung-'brel cing/ [b]snyen-sgrub rtags-rnams rdzogs-pas bya/ tha-ma [b]slab-sdom gtsang-mas bya/ de yang bso-sbyong blang-bar bya/ sngags-pas dam-tshig bshags sdom-bya/ de min slob-dpon byar mi rung/ nga'i rjes-su 'jug-pa yis/ mngon-sum gzigs-pa'i gang-zag-gis/ rab-tu gnas-par the-tshom med/* work 2, pp. 493–494; also cited by padma-'phrin-las, p. 23.2–4. Padma-'phrin-las has *'bring-gi* for *gzigs-pa'i* in the last sentence. In this case, the last sentence would be: 'I believe that, in fact, the middling persons undoubtedly consecrate'.

[182] *Theg-pa chung-ngu lam man-chad-kyi slob-dpon-gyis rab-gnas byar mi rung/ theg-pa chen-po dbu-ma'i slob-dpon-gyis rab-gnas byas na/ 'byung-ba bem-po sbyong-ba rtsi [tsam]/ sngags-kyi brgyud [phyi-rgyud]-kyi slob-dpon-gyis rab-gnas byas na/ mdun-pa lha-ru bskyed-pa tsam/ [b]skyed rdzogs chen-po'i slob-dpon-gyis rab-gnas byas na/ ye-shes-pa spyan-drangs nas bstim nus-pa tsam/ ye-shes chen-po rtogs-pa'i rnal-'byor-pa'i [pas] rab-gnas byas na/ dpe yid-bzhin nor-bu la gsol-ba thebs-pa ltar/ de-bzhin gshegs-pa'i sku-gzugs la rab-gnas gsol-ba'i mdun-pa ['dun-pa] dang/ rten-'brel byas-pa tsam-gyi[s] gang-la bsam-pa 'dod-dgu bsgyur-te/ dbyings-nas ye-shes-pa spyan-drangs-pa dang/ gzugs-sku la bstim-pa dang/ 'dod-pa'i yon-tan ma grub-kyi bar-du brtan-par bzhugs-pa'i rab-gnas rlung khug-pa nyi-shu rtsa gcig-gi bar du 'gyur chags-pa yin/* work 1, pp. 482.5–483.4. Cited by Padma-'phrin-las, pp. 22.4–23.2, from which the amendments in brackets are taken.

> Persons who know appearance as the miraculous display of awareness (*rig-pa*) accomplish a consecration with its perfect meaning.[183]
>
> Persons who do not know appearances as the dramatic action (*rol-pa*) of *ye-shes*, even if they perform consecration a hundred times, as long as they hold the receptacle and the *ye-shes sems-dpa'* as different, they cannot accomplish a genuine consecration because the spirits of mistaken dualistic thinking have possessed them.[184]

Furthermore, a distinction is made between the outer physical aspects of the performance which involve ritual substances, implements and actions, and the internal aspect of the level of religious practice which renders the performer capable of effecting the consecration. The Bhutanese Brag-phug Dge-bshes lists them thus:

> An outer consecration of substances and signs which is elaborated (*spros-bcas*); an inner consecration of habituating the generation and completion processes, which is without elaboration (*spros-med*); and a secret consecration of the perfect meaning, which is completely without elaborations (*shin-tu spros-med*).[185]

Similarly, Rgod-ldem distinguishes thirteen elements, or 'signs' (*rten-'brel*), in the consecration ritual. The outer signs include the generation of the mind of enlightenment, riches, actions, youth, substances, good omens, and auspicious astrological timing. The inner signs comprise the fitness for action of the subtle body, clear and stable concentration (*samâdhi*), the appearance of signs of warmth (as signs for the successful practice of the approaching and achieving) and complete ancillaries of the ritual. The secret signs are the ability to invite the *ye-shes sems-dpa'* and the power to request it to firmly remain as long as its actions are not completed. Through the complete accomplishment of these elements, a perfect consecration will be performed. The outer 'signs' depend on the patron, the inner—on the ritual master and the supervisor of the ritual, the secret—on the *yogi* who actually transforms into *ye-shes*. In the case of the consecration of Bsam-yas monastery, the model of all consecrations, these apply

[183] *Snang rig-pa'i cho-'phrul-du shes-pa'i gang-zag-gis yang-dag don-gyi rab-gnas grub-pa yin-te/* p. 253.4–5.

[184] *Snang-ba ye-shes-kyi rol-par ma shes-pa'i gang-zag-gis rten dang ye-shes-pa tha-dad-du bzung phyin-chad rab-gnas-kyi cho-ga brgya tshar-du byas kyang gnyis-'dzin 'khrul rtog-gi byur-'dre zhugs-pa'i dbang-gis cho-ga yang-dag mi grub-bo/* pp. 255.6–256.1.

[185] *Phyi spros-bcas mtshan-ma rdzas-kyi rab-gnas/ nang spros-med bskyed-rdzogs goms-pa'i rab-gnas/ gsang-ba shin-tu spros-med yang-dag don-gyi rab-gnas-so/* p. 256.4–5.

to the king Khri-srong-lde-brtsan, the master Śântirakṣita and the *yogi* Padmasambhava respectively.[186]

In the following, when the discussion at times heavily concentrates on the physical, 'outer' elements of the ritual performance, the inner and secret components should not be forgotten. It is beyond the scope of an academic thesis of this kind to evaluate the actual presence of the internal elements (the visualizations, manipulations of internal energies, and so forth). Yet most Tibetan authors assume that in a proper and effective consecration they will be present.

2. *The* lha *invited into the receptacle*

The *lha* invited to abide in the receptacle varies according to the tantric tradition followed by the performers of the consecration. At present, for the most part, the Highest Yoga Tantras are dominant in Tibetan *sâdhana* practices and therefore also in consecration rituals performed in conjunction with them. The *yi-dam* (*iṣṭa-devatâ*) commonly established in receptacles nowadays are Rdo-rje-sems-dpa' (Vajrasattva), Rdo-rje-'jigs-byed (Vajrabhairava), Kye-rdo-rje (Hevajra), Bde-mchog (Cakrasaṃvara), Gsang-ba-'dus-pa (Guhyasamâja), and others. As is well known, some of these *lha* are popular within certain sects. While Hevajra is a very popular *yi-dam* among the Sa-skya-pa, Vajrabhairava practices are common with the Dge-lugs-pa and so forth. Most Tibetan monks are familiar with only a limited number of *sâdhanas* which are practiced at their monasteries. It is in conjunction with these practices that the consecration is performed at a given monastery.

Consecration rituals developed also within the lower *tantras* (*rgyud-*

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[186] *Rab-tu gnas-par byed-pa la/ rten-'brel zab-mo bcu-gsum 'dzom-pa'i dgos-par sngags-kyi brgyud chen-po nas gsungs-so/ de 'ang bsam-pa'i sems-bskyed bzang-ba/ 'byor-pa'i longs-spyod dag-pa/ bya-ba byed-pa-rnams-kyi gzugs dang/ lang-tsho dang/ rdzas dang/ rten-'brel bzang-po/ gza' dang rgyu-skar dus bzang-ba-rnams phyi'i rten-cing 'brel-bar 'byung-ba'o/ rlung-sems las-su rung-cing dar-ba/ ting-nge-'dzin gsal-cing brten-pa [brtan-pa]/ drod-rtags mngon-du thon-pa/ cho-ga yan-lag tshang-ba-rnams nang-gi rten-'brel-lo/ rgyal-ba'i dgongs-pa long-pas dbyings nas ye-shes-pa spyan-drangs nus-pa/ nam 'phrin-las ma grub-kyi bar-du gzugs la ye-shes-pa bzhugs-su gsol-ba [nus-pa]-rnams gsang-ba'i rten-'brel-lo/ 'di-rnams 'grub na bkra-shis phun-sum tshogs-pa'i rab-gnas-ces bya-ba 'grub-par gsungs-pas/ phyi'i rten-'brel yon-bdag-la rag lus-pas/ rje mnga'-bdag chen-po'i sgrigs-shig/ nang-gi rten-'brel slob-dpon dang cho-ga mkhan-po-la rag lus-pas/ slob-dpon bo-dhi-satwas sgrigs-shig/ gsang-ba'i rten-'brel ye-shes mngon-du gyur-pa'i rnal-'byor-pa-la rag lus-pas/ slob-dpon padma-'byung-gnas-kyi bsgrigs 'tshal-lo/* Rgod-ldem, work 1 pp. 478–479, partly cited in Padma-'phrin-las, p. 30.3–6.

sde 'og-ma) in rituals that probably preceded those of the Highest Yoga Tantra. Consecration works contain references to invitations of *lha* of the lower *tantra*s, which are typically arranged in threefold, fivefold, or sixfold 'families' (*rigs, gotra*).[187] The lords (*gtso-bo*) of the three families, the Tathâgatas Akṣobhya (Mi-'khrugs), Amitâbha ('Od-dpag-med), and Vairocana (Rnam-par-snang-mdzad) correspond to the aspects of body, speech and mind respectively.[188] According to the *Vajrâvalî*,[189] in consecrating temples Vairocana is established therein; in consecrating books, Amitâbha; in consecrating images, if one does not know to which 'family' it belongs, Akṣobhya or Vajrasattva are established; if the family is known its lord is established.[190] In a recent work, Ngag-dbang-legs-grub (1874–1952) presents an elaboration of this system. Vairocana is established in temples, *stûpa*s, *tsha-tsha*s, etc.; Amitâbha in books, protection wheels (*srung-'khor*) *maṇi* wheels, etc.; Akṣobhya in various emblems (*phyag-mtshan*) such as *vajra* and bell; and Vajradhara in images, *thang-ka*s, etc.[191] Ngag-dbang-legs-grub combines both methods of the higher and lower tantras. The main *yi-dam* established in the receptacle according to his consecration works is Hevajra (one of the most popular *yi-dam*s of the Highest Yoga Tantra in the Sa-skya-pa, but also in the other sects). Yet, Hevajra takes upon himself aspects of the various Tathâgatas, Vairocana, Amitâbha, Akṣobhya and so forth according to the receptacle being consecrated.[192]

It is possible that the system of the lower tantras was predominant in the consecration ritual before it was adopted by the Highest Yoga Tantras. Also in the water initiation which occurs as the supreme

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[187] Mkhas-grub Rje 1968:100–139; Snellgrove 1959:II.iv 96–103, 1987:189–198.

[188] Akṣobhya and Vairocana, however, are often interchanged.

[189] Toh. 3140, p. 126.5–126.7.

[190] For alternatives, see *ibid.*, pp. 126.7–127.1.

[191] See Abhayâkaragupta, Toh. 3140, pp. 126–7; 'Jam-dpal-bshes-gnyen, Toh. 2573, p. 72; *Heruka Gal-po*, (see the bibliography of canonical consecration texts) p. 329; Kun-dga'-snying-po (see the bibliography of Tibetan works) p. 47.4; Grags-pa-rgyal-mtshan, p. 159; the First Paṇchen Lama, p. 825; Sde-srid Sangs-rgyas-rgya-mtsho, 241–2; Kong-sprul Blo-gros-mtha'-yas (see the bibliography of Tibetan textual sources on the insertion of *dhâraṇî*s into receptacles) p. 119; Brag-phug Dge-bshes, 237; Ngag-dbang-legs-grub, work 2, pp. 489–494. There are, of course, variations between these works.

[192] There is also a fivefold system correlating with the classification of the five Tathâgatas, which includes in addition to body, speech and mind, also qualities (*yon-tan*) and action for the dharma (*phrin-las*). Such an example may be found in a work by Kong-sprul Blo-gros-mtha'-yas (1813–1899, see the bibliography of works on the insertion of *dhâraṇî*s into receptacles).

bathing layers of the lower tantra are evident.[193] It is difficult to determine, however, what the system of the lower tantra was. In general, the classification into the four classes of tantra raises as many problems as it might potentially solve. In a number of consecration works Śâkyamuni Buddha is invited to abide in the receptacle,[194] and in some of these instances the ritual is designated by the controversial term "*sûtra* style consecration" (*mdo-lugs rab-gnas* or *pha-rol-tu phyin-pa'i lugs rab-gnas*).[195] Even though Śâkyamuni Buddha does appear as the main *lha* of the mandala in certain tantric systems[196] it still needs to be determined to what extent these works reflect an early intermediary system between the Sûtra and Kriyâ Yoga systems.

3. *The consecrated receptacle*

As we saw, Tibetans usually classify the objects to be consecrated as receptacles of body, speech and mind. Most commonly consecrated are images, thangkas, *stûpas*, as well as entire temples.[197] Major receptacles such as large images in a temple or a *stûpa* for a deceased lama are usually consecrated in an extensive ritual lasting from one to three days[198] performed by an abbot or incarnate lama together with the entire assembly of monks. Smaller receptacles, which are usually privately owned, are consecrated in a brief ritual frequently performed by high monastic personages alone in their own quarters. This brief ritual, which lasts only a few minutes, may consist of merely reciting the verse of Interdependent Origination and the consecration mantra

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[193] Another example for elements of the lower tantra is found in the initiation. In order to facilitate the visualization of oneself as a *lha*, the initiates put on the clothes of the *lha* (*dbang-rdzas*). Even in initiations of the Highest Yoga Tantras, the garments of the *saṃbhogakâya* form of the *lha* are worn. This form seems to be a remnant of the practices of the lower tantras.

[194] Such as the works by Phag-mo-gru-pa, Rang-byung-rdo-rje (according to Kong-sprul Blo-gros-mtha-yas, see the bibliography of consecration works not available to me), Khams-sprul III, Rje Mkhan-po XIII, work 2, Kong-sprul Blo-gros-mtha'-yas, etc.

[195] Bentor, 1992.

[196] See for example *Sarva-durgati-pariśodhana* chapter 2.1.

[197] Amulets which contain relics, paintings of *lha*, *dhâraṇîs*, protective wheels (*srung 'khor*) and so forth are also consecrated (cf. Skorupski 1983b).

[198] The most extensive consecrations I observed, namely the annual reconsecration of Bodhanath Stûpa analyzed below, and the consecration of the *stûpa* in Bloomington, Indiana, by His Holiness the Dalai Lama and monks of Rnam-rgyal Grwa-tshang, lasted for three days. Some manuals such as the one for an extensive consecration written by Brag-phug Dge-bshes, are designed for five days of ritual. When a sand mandala is constructed, the ritual may last still longer (see Sharpa 1985). However, the drawing of a sand mandala prolongs only the preparation phase, not the actual ritual.

(*Oṃ supratiṣṭhâ vajraye Svâhâ*) while scattering previously empowered grain on the receptacle, accompanied by a request to firmly abide in the receptacle and verses of auspiciousness.[199] A slightly more elaborate ritual may include also a very brief invitation of *lha* into the receptacle.[200] The specific concise consecrations vary slightly from one lama to another.

In the section on consecration found in the tantras there is no systematic classification of consecrated receptacles. The *Consecration Tantra* mentions "the consecration ritual for beaten metal [images], paintings and engravings."[201] The *Saṃvarodaya Tantra* speaks about "an image or a book or a painting."[202] Snang-byed-zla-ba lists in his work found in the Tanjur "images, *stûpa*s, temples, holy *dharma* [scriptures], cloth paintings, and books which are well proportioned, nice, perfect, a cause of happiness."[203] On the other hand, a classification into receptacles of body, speech and mind is found in some of the Indian works contained in the Tanjur. Atiśa refers to images, books and *stûpa*s as receptacles of body, speech and mind respectively.[204] Also, Nag-po-pa classifies receptacles as embodiments (*bdag-nyid*) of body, speech and mind. Yet under the category of body embodiments he enumerates *stûpa*s, temples, stone pillars, groves, wells, springs, pools, horse platforms and wooden pillars;[205] under speech, rosaries and books on mundane as well as supramundane topics. However, there is no enumeration under mind embodiments. In sum, the common Tibetan classification into receptacles of body, speech and mind is found in the Tanjur; but not always in its final shape.

Some consecration works including that by Nag-po-pa mentioned above, Abhayâkaragupta,[206] 'Dus-kyi-'khor-lo'i-zhabs,[207] and the First

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[199] See the section on requesting the deities to firmly abide below.

[200] Note that the ritual of requesting the deities to firmly abide in the receptacle has its own short invitation.

[201] *Brdungs-pa dang/ bris-pa dang/ 'bur-du byas-pa la-sogs-pa rab-tu gnas-pa'i cho-ga gsungs-pa/* Toh. 486, p. 292.2.

[202] *Pratimâṃ vâ pustakaṃ paṭaṃ vâ. sku-gzugs sam ni glegs-bam mam bris-sku . . .* (Bentor, in preparation 1).

[203] *Sku-gzugs mchod-rten gtsug-lag-khang/ dam-chos ras-ris glegs-bam-rnams/ bzang-po tshad-kyis mdzes-ba dang/ rdzogs-pa bde-ba'i rgyu-rnams la/* Toh. 1904, p. 17.1–2.

[204] Toh. 2496, pp. 514.2–515.4.

[205] *Mchod-rten dang/ gtsug-lag-khang dang/ rdo-rings dang shing-ljon-pa dang/ khron-pa dang/ chu-mig dang/ lteng-ka dang/ rta-babs dang/ shing-rings-rnams-so/* Toh. 1257, pp. 559.6–560.1.

[206] Toh. 3140, pp. 129–131.

[207] Toh. 1392, pp. 57–58.

'Jam-dbyangs-bzhad-pa[208] mention consecrations for secular edifices, such as wells and groves. This type of consecration occurs also in Hindu works.[209] Secular edifices, however, are certainly not major objects of consecration in the Tibetan tradition. Their inclusion in Tibetan works may be attributed largely to their occurrence in the Tanjur. Exceptions to this are means for crossing such as bridges and boats. Gu-ru Bkra-shis lists bridges and boats among the 'made emanation bodies' together with *stûpas*.[210] There is also one example for a text written for the consecration of bridges.[211] Yet, the great majority of Tibetan writers differentiate between consecrations of receptacles of body, speech and mind and consecrations of secular edifices. The common Tibetan view on this seems to be represented by Ngag-dbang-legs-grub who maintains that worldly entities such as local *lha*, male and female patrons, the wheel of existence, animated and unanimated objects, monasteries and towns, offerings substances, ritual substances and implements, boats, bridges, water wheels, etc., cannot be consecrated through the tantric ritual of generating them as a *lha*. These are consecrated through the recitation of verses of auspiciousness and the verse of Interdependent Origination accompanied by scattering of flowers.[212]

THE CONSECRATION LITERATURE

The extant literature on the Indo-Tibetan Buddhist consecration ritual can be classified into three groups. The first consists of canonical texts or Tantras, including the *Consecration Tantra* (*Rab-tu Gnas-pa Mdor Bsdus-pa'i Rgyud, Supratiṣṭhâ-tantra-samgraha* preserved only in Tibetan), and chapters on consecration in the *Saṃvarodaya* (chapter

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[208] Work 3, p. 671.

[209] See Kane 1974 II 889–896.

[210] See the section on tantric rituals and consecration above.

[211] Dbyangs-can-grub-pa'i-rdo-rje, "Zam-pa rab-gnas bya-tsul 'gyur-med rdo-rje'i lhun-po," Tôhoku II 6484 (unfortunately this text is unavailable to me at present). Bridges may also serve as metaphors for the Bodhisattva, making them potentially sacred symbols, and not merely secular objects (cf. the life of the bridge builder Thang-stong-rgyal-po).

[212] *'Jigs-rten-pa'i gzhi-bdag/ yon-bdag pho-mo/ srid-pa'i 'khor-lo/ snod-bcud dang dgon-grong-gi bkod-pa/ mchod-rdzas dang/ spyan-gzigs/ gzings/ zam-pa/ chu-skor sogs la ni bgegs-bskrad-dang/ dkon-mchog gsum-gyi bkra-shis dang/ gang-ser-ma dang/ ye-dharmâs me-tog 'thor-ba tsam las bskyed chog med-do/* work 2, p. 494.2–4. For the recitation of verses of auspiciousness and the verse of Interdependent Origination, see the section on further rituals of consecration above.

22, Toh. 373), *Hevajra* (chapter II.i, Toh. 417), *Ḍâkârṇava* (Chapter 25, Toh. 372), *Catur-sampuṭa-yoginî* (chapter 5, Toh. 376), *Abhidhânottara* (chapter 48, Toh. 369), a short reference in the *Vajrapañjara Tantra* (Chapter 9 and the concluding part, Toh. 419), as well as the consecration chapter of the *Heruka Gal-po* (chapter 21). The complete bibliographical details for these works are provided in the appendix. All but the last work are to be found in the Tibetan Kanjur. The *Heruka Gal-po* is included in the *Rnying-ma'i Rgyud 'Bum*.

To the second group belong thirty works devoted to consecration found in the Tibetan Tanjur. All these works, while presumably of Indian origin, are available at present only in their Tibetan translations. A considerable number of these works were written by renowned Indian *paṇḍitas* including Atiśa, the tantric Advayavajra, Nag-po-pa, Ānandagarbha, Prajñâpâlita, Mañjuśrîmitra, Śântigarbha, Smṛti, Ajitamitragupta, Nâgârjuna, Sumatikîrti, etc. In addition, there are a number of larger works found in the Tanjur which contain important passages on consecration including the *Vajrâvalî*, *Kriyâ-saṃgraha* and *Kriyâ-samuccaya*. Again, a bibliography of these works appears in the appendix of this study.

The third group includes indigenous Tibetan works on the subject written from at least the twelfth century up until the present day. About two hundred titles of Tibetan consecration works composed since the twelfth century are included in an appendix to this volume. Out of these, one hundred and fifty were actually located in reprints of Tibetan works available in the United States or in Nepal and India as well as in the microfilm collection at the National Archives in Kathmandu. Fourty-six among the consecration works which are known to have once existed but are not currently available are listed in the appendix as well. Additional works will certainly come to light in the future.

The canonical texts on consecration provide scriptural authority for later Tibetan consecration works. Yet they do not serve as ritual manuals nor do they "embody what the practitioners actually do" as Ray claims (1974:173). Tibetans do not refer to any of the tantras when it is a question of the actual performance of rituals. The relation between the Buddhist tantras and the actual rituals is further discussed elsewhere (Bentor, in preparation 1).

The consecration works found in the Tanjur contain rituals much more systematized than the tantras. For example, the outline of Ratnarakṣita's prescriptions for consecration found in his commentary

on the *Saṃvarodaya Tantra* (Bentor, in preparation 1) or Abhayâkaragupta's instructions in the *Vajrâvalî* are ordered in a manner very similar to Khri-byang Rin-po-che's systematic manual and apparently indeed served, together with other works, as the basis for later Tibetan consecrations. A considerable number of ritual utterances of Tibetan consecrations are adopted from the translations of Indian works on consecrations found in the Tanjur. Again, although these works serve as scriptural authority for the ritual, none of them is used nowadays as a consecration manual. Of the 26 works specifically dedicated to the consecration ritual found in the Sde-dge Tanjur, 13 works are classified under Highest Yoga Tantra,[213] eight under Yoga Tantra,[214] five under Kriyâ Yoga Tantra,[215] and none under Caryâ Tantra. This classification seems to be mainly according to the central *yi-dam* in each work. An inquiry into the variations in the actual ritual methods employed within consecration works grouped under different *tantra* classes has yet to be conducted.

The large number of consecration works composed by Tibet's most revered lamas is a good indication of both the prevalence and importance attached to this ritual. Most of these works were composed for a particular consecration performed by its author. These were then used by their disciples, until one of them would write a new manual to replace the older one, although the 'new' manual generally relied on its predecessor as well as on other such manuals. A very significant part of the collected works of a large number of renown Tibetan lamas is made up of such ritual works. At present, consecration manuals composed before the seventeenth century are very rarely used. The manuals currently employed are several steps removed from the Indian consecration works which probably served as the basis for the earliest Tibetan works. This process allows constant innovation. It should be noted that the small variations in Tibetan consecration are created much less during a performance than in the writing of new manuals. During the performance ritual manuals are closely adhered to.[216] But high lamas, especially incarnate lamas and abbots, are considered to

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213 Toh. 1257, 1284, 1392, 1487, 1822, 1896, 1904, 1905, 1906, 2118, 2207, 2496, 2497.

214 Toh. 2521, 2522, 2523, 2528, 2573, 2583, 2586, 2646.

215 Toh. 2847, 2958, 3113, 3131, 3139.

216 Unlike what is found in the scholarly literature with regard to various other cultures, the great majority of Tibetan ritual masters are definitely competent to follow ritual manuals of their tradition.

be endowed with sufficient insight to be able to introduce changes. As the proverb goes: Each area has its language, each lama has his religious tradition.[217] Thus, at the same time that the tradition emphasizes that rituals derive their authority from previous works, it allows these lamas to make innovations. Yet, most innovations introduced by Tibetan authors are relatively minor. Examples for one type of innovation were seen in the discussion of the problem of initiating receptacles. Usually the variations which are significant for members of each tradition do not seem to be of great importance to the outsider. The basic frame of the consecration ritual has been preserved intact from at least the eleventh century. It is also worth noting that consecration works belonging to the various Tibetan sects do not significantly differ from each other. Their main distinctions are in the different *sâdhana* texts used in conjunction with the consecration, not in the consecration texts themselves. It is also evident that manuals of different sects did not develop in isolation from each other. Certain among the Tibetan authors of consecration works consulted not only previous manuals belonging to their own sectarian lineage, but also works of other schools.

The first consecration work is said to have been composed by a Tibetan was that of Lo-chen Rin-chen-bzang-po (958–1055). This work, cited by Sa-skya Grags-pa-rgyal-mtshan (p. 252.3.3) and later consecration authors under the title *Sdom-tshig* or 'Outline', is no longer extant.[218] Considering the extensive temple constructions in which Rin-chen-bzang-po was engaged,[219] it is not unlikely that he would have written something about their consecration. One of the most influential early Tibetan consecration works is that written by Sa-skya Grags-pa-rgyal-mtshan. Various later works by members of all Tibetan sects rely on it. Other early consecration works of importance were written by Bu-ston (1290–1364). While Sa-skya Grags-pa-rgyal-mtshan, and one of Bu-ston's works, follow the Yoga Tantra system, later Tibetan consecrations are based on the Highest Yoga Tantra.[220]

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[217] *Lung-pa re-re la skad-lugs red/ bla-ma re-re la chos-lugs red/.*

[218] Rin-chen-bzang-po is known to have composed other works which have not come down to us. D. Jackson points to his work on 'refutation of erroneous practices' mentioned by Sa-skya Paṇḍita (1987:13, n. 22), while Ellingson notes the '*Dbyangs* of the Tigress's Roar' (*Stag-mo'i Ngar Dbyangs*) in Rin-chen-bzang-po's biography by Blo-bzang-bstan-'dzin (1979a:240).

[219] Snellgrove & Skorupski 1979–80.

[220] The other work by Bu-ston concerned with consecration adheres to the Kâlacakra

At least three among the important early consecration manuals are not available at present, even though there are grounds for hope that they still exist in Tibet.[221] One of these works written by the Third Karma-pa Rang-byung-rdo-rje (1284–1339) is important for the Karma Bka'-brgyud-pa tradition. Kong-sprul Blo-gros-mtha'-yas (1813–1899), who based his own composition on this subject on this work, describes it as explaining both *sûtra*-style (*mdo-lugs*) and *tantra*-style consecration. Judging from the *sûtra*-style consecration in Kong-sprul's work, this tradition is quite distinct from the main tantric tradition described in the present work.[222] Another early work which is of significance to the Sa-skya-pa was written by Stag-tshang Lo-tsâ-ba (b. 1405). Also, the consecration work by Byams-pa-gling-pa Bsod-nams-rnam-rgyal (1401–1475) is cited in the works by Sde-srid Sangs-rgyas-rgya-mtsho, Padma-'phrin-las, and others.

To judge from my own experience in Tibetan monasteries located in the area of Bodhanath, Nepal, important authorities for Rnying-ma Smin-gling tradition were the consecration works by Gter-bdag-gling-pa and 'Jigs-med-gling-pa.[223] In the Sa-skya-pa sect, the works by Ngag-dbang-legs-grub are popular. The Dge-lugs-pa tradition of consecration relies especially on the manuals by 'Dul-'dzin Grags-pa-rgyal-mtshan (1374–1434), the First Paṇchen Lama Blo-bzang-chos-kyi-rgyal-mtshan (1570–1662), Khri-byang Rin-po-che and the First Lcang-skya.

Consecration manuals are written for the use of ritual specialists intimately familiar with both ritual theories and the finer details of their performance. They contain a large number of specialized technical terms, as well as numerous reminders comprehensible only to specialists. A ritual such as consecration is not an autonomous entity, but constitutes a part of a larger systematic whole. It incorporates a large number of ritual actions common to other rituals including *sâdhana*s, initiations (*dbang-bskur, abhiṣeka*), fire offerings (*sbyin-sreg, homa*) and propitiations (*bskang-gso*). On the other hand it is performed within a larger frame of a *sâdhana* of the same *lha* that

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tradition. However, this consecration tradition does not seem to have been an important one in Tibet.

[221] For their complete bibliographical references, see the selective bibliography of Tibetan textual sources on consecration works not available to me in the appendix.

[222] For more on the *sûtra*-style consecration, see Bentor, 1992.

[223] The authorities for the Rnying-ma Byang-gter traditions are the consecration works by Rgod-kyi-ldem-phru-can.

would be invited to the receptacle. Skilled performers are not only familiar with all these rituals, they also have memorized a considerable number of ritual recitations. Therefore, manuals often mention only the first few words of a set of verses or of a mantra. It is obvious then that a study of any given ritual has to deal with many others as well.

Neither the consecration manuals nor the explanatory works on consecration are concerned with the meaning of ritual actions. These derive their *raison d'être* from their occurrence in scriptures. Only very rarely is a rationale for a certain action suggested. Ritual manuals are believed to be based on a reliable lineage of masters who preserved the Word of the Buddha as expressed in the tantras and explained by recognized Indian masters.[224] The major concern of the ritual manuals is not the meaning of the ritual actions, but rather the exact method of performing them. Still, this does not mean that these rituals are meaningless in the sense Staal maintains.[225] Embedded in manuals are numerous arguments on fine details of performance, citing passages from the Kanjur and Tanjur in support of claims for the validity of one's own system and in refutation of some of the methods employed by others.[226]

During the late seventeenth century a genre of explanatory works on consecration developed. These works include the two-hundred page ninth chapter in the compilation by Sde-srid Sangs-rgyas-rgya-mtsho (1635–1705) concerning the *stûpa* enshrining the relics of the Fifth Dalai Lama entitled *'Dzam-gling-rgyan-gcig*, which is also the name of the *stûpa* itself. At about the same time the abbot of the Rnying-ma-pa Rdo-rje-brag Monastery, Rig-'dzin Padma-'phrin-las (1641–1717) also wrote an extensive explanation on consecration. These two works not only cite identical passages, but they also have very similar sentences in common. It has yet to be determined in which direction the obvious borrowing took place. Yet, it is well known that the Fifth

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224 When I asked Mkhas-btsun-bzang-po Rin-po-che, referring to a specific ritual action, 'Why do you do this?', he laughed answering that foreigners are always concerned with questions of 'whys'. However, to him and to other ritual masters such questions do not normally occur. The reason he performs a certain ritual action is because the Buddha has instructed it to be so. For this reason, he has faith that the ritual will achieve its purpose.

225 See, for example, the discussion of the symbolism of the mirror in Buddhist consecration rituals (Bentor 1995a).

226 Such arguments are found in the translations of the first part of the *Sngags-rim Chen-mo* and of the *Rgyud Sde Spyi'i Rnam-gzhag* (Mkhas-grub Rje, 1968; Tsong-kha-pa 1977, 1981).

Dalai Lama had close ties with Rnying-ma-pa monasteries (especially Smin-grol-gling and Rdo-rje-brag). Unlike later Dge-lugs-pa consecration works, the Sde-srid cites a number of Rnying-ma sources. At that time a third explanatory work on consecration was written by Gter-bdag-gling-pa (1646–1714) who belonged to Smin-grol-gling, an important Rnying-ma-pa Monastery particularly at that time.

The tradition of explaining the consecration was, of course, not invented in the seventeenth century. The *Consecration Tantra* opens with general remarks on the ritual master, the receptacles to be consecrated, the benefits of performing the ritual, the faults in not performing it, consecration viewed from the perspective of the two truths, etc. Some of the consecration works in the Tanjur also provide certain explanations as well. However, while the earlier works devote only a verse (or its prose equivalent) to each topic of discussion, the later works are much more comprehensive.

A standard set of topics for discussing the consecration is found in a consecration work by the early Sa-skya-pa scholars including Kun-dga'-snying-po (1092–1158) and Bsod-nams-rtse-mo (1142–1182), who use the term *bzang-po drug*, 'the six good ones', for these six topics: the receptacle (*rten*), ritual master (*slob-dpon*), place (*gnas*), time (*dus*), ritual implements and substances (*yo-byad*), and the ritual method (*cho-ga*).[227] Yet, their discussion of these topics is brief. Gter-bdag-gling-pa has eight topics of discussion:[228] the nature of consecration (*rang-bzhin*), the consecrated receptacle, the faults of not consecrating, the benefits of consecrating, the ritual master, the place, the time, and the ritual method. Most of these topics are touched upon in the present study.

In his extensive explanatory work, Padma-'phrin-las includes a discussion of non-tantric consecrations, including the consecration of the *gaṇḍi*,[229] the confession of sins for auspiciousness (*bkra-shis-kyi gso-sbyong*),[230] Śântigarbha's work on *stûpas*[231] which relies on the *Mahâ-sannipâta Sûtra*,[232] Bodhisattva's text on *stûpas*,[233] the Bka'-

[227] Kun-dga'-snying-po, in his third commentary on the *Hevajra Tantra* (pp. 73.3–74.1, see the bibliography of Tibetan works; Bsod-nams-rtse-mo, p. 110.1.1–.1.2.

[228] Work 1, p. 1.

[229] See Bentor, 1992.

[230] See the previous section.

[231] Toh. 2652.

[232] Toh. 138 (see the section on generating the mind of Enlightenment below).

[233] Toh. 3068, 3069.

gdams-pa *sûtra*-style consecration,[234] and Sumatikîrti's consecration work.[235] After a short survey of the history of consecration in Tibet, mainly of the temples built by Srong-btsan-sgam-po, and Bsam-yas, Padma-'phrin-las reviews textual sources for consecration including some of those found in the Tanjur, both Rnying-ma-pa and Gsar-ma-pa Tibetan sources, as well as their classification according to the various *tantra* classes. The greater part of his work is devoted to very detailed discussion of the method of performing each ritual action supported by a large number of quotations. Sde-srid Sangs-rgyas-rgya-mtsho, in addition to the above mentioned subjects, makes special reference to the consecration of the *stûpa* for the Fifth Dalai Lama, including the patrons and their contributions, which have historical and even socio-economical significance. The greater part of his consecration chapter is a survey of the ritual itself according to a number of traditions.

The explanatory works of Dil-dmar Dge-bshes and Sgrub-sprul 'Phrin-las-rgya-mtsho in the eighteenth and nineteenth centuries respectively rely heavily on the similar work by Padma-'phrin-las. The work of the former also includes the following tenfold classification of topics:[236] origin (*khungs*) the performance tradition (*gnas-par bya-ba'i srol*) which consists of the history of the ritual in India and Tibet, the meaning of the word, (*sgra don*), the essence (*ngo-bo*), the etymology (*nges-tshig*), the reasons for the non-necessity of the consecration, the evidence for its necessity, the method of performing it, the faults of not performing it, and the benefits of performance.

Consecration in its elaborate form includes, near the end, an explanation of the ritual for the sake of the patron and the audience.[237] Some of the explanatory works were written for such occasions. The most elaborate such work was written by Dad-pa Mkhan-po, the first Spang-lung Rin-po-che (*ca.* 1770–*ca.* 1835). This work specifies that one should open the explanation to the patron with a general survey of the history of the Buddhist teachings, the twelve acts of the Buddha, the history of Buddhism in Tibet, the various sects, history of the Dge-lugs-pa sect in particular, its masters and monasteries, its basics of learning and teachings. If the patron is a high lama, the text

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[234] See Bentor, 1992.

[235] Toh. 3139.

[236] P. 40.

[237] See the section on commanding the patron below.

recommends that one should relate his and his predecessors' biographies, the history of his monastery, and so forth. If he is an important political figure, an account of his deeds should be given. Explanations on receptacles of body, speech and mind, on the first images of the Buddha, on the form of the *stûpa*, on the benefit of establishing receptacles, the first images in Tibet, on the qualities of the patron and master, the place, receptacle, time, ritual method, necessity and benefits all should be given. Other explanatory works for use during the consecration were written by Rmor-chen Kun-dga'-lhun-grub [Sa-skya-pa]; Gter-bdag-gling-pa (work 2) [Rnying-ma-pa]; Phrin-las-rgya-mtsho [Bka'-brgyud-pa/Ris-med], etc. There are also three additional Dge-lugs-pa explanatory works written by the First 'Jam-dbyangs-bzhad-pa (1648–1721/2), work 3; the Second 'Jam-dbyangs-bzhad-pa (1728–1791); and Gung-thang-pa (1762–1823), work 2. Finally, Brag-phug Dge-bshes Dge-'dun-rin-chen wrote in our century four consecration manuals, the more extensive one contains a large number of explanatory remarks, some of which are cited in the present work.

THE RITUAL MANUAL

The ritual manual which will be translated below is entitled: "Dgon-gnas Stag-brag Bsam-gtan-gling-du rab-tu gnas-pa'i cho-ga dge-legs rgya-mtsho'i char-'bebs dang/ rab-gnas rta-thog-ma/ arga'i cho-ga bcas dpal-ldan Smad-rgyud-pa'i phyag-bzhes ltar mdzad rgyun nag-'gros-su bkod-pa," which may be translated: "The Consecration Ritual, [called] 'Immense Downpour of Virtue and Goodness' of the monastery Stag-brag Bsam-gtan-gling, together with a [short] consecration [called] *Rta-thog-ma*, and an *arga* ritual according to the ritual practice of the glorious Lower Tantric College (Smad-rgyud), a sequence of actions written as it should be performed."[238]

This manual was composed by Khri-byang Blo-bzang-ye-shes-bstan-'dzin-rgya-mtsho (1901–1981), The Junior Tutor of H.H. The Fourteenth Dalai Lama.[239] The Stag-brag Bsam-gtan-gling monastery, which

[238] This work is abbreviated here as R. For the bibliographical data see the abbreviations.

[239] In the version of this work used in Dga'-ldan-chos-'phel-gling in Nepal the author's name is lacking. For a short biography of the Third Khri-byang Rin-po-che in English see Dzemay (1982).

appears in the title, should not be confused with Skyid-grong Bsam-gtan-gling, which we will encounter below. The former is the monastery of the Regent Stag-brag Ngag-dbang-blo-bzang-gsung-rabs-mthu-stobs-bstan-pa'i-rgyal-mtshan (1874–1951). During the short golden age of this monastery the regent sponsored the woodblock printing of collections of important rituals (*chos-spyod*) which became available and popular among other Dge-lugs-pa monasteries.[240]

There were a number of reasons for choosing Khri-byang Rin-po-che's manual for translation. This manual is used in quite a number of extensive consecrations performed by members of the Dge-lugs-pa sect nowadays. It follows the consecration tradition of the Lower Tantra College, Rgyud-smad Grwa-tshang, which has acquired great fame. Rakta Tethong relates the following instance from the period when he was studying in Rgyud-smad.

> We had been invited to come there in the first place because the Lama Gyupa [Bla-ma Rgyud-smad Grva-tshang] *rab-gnas* ritual was one of the most famous rab-gnas. Because, you see, certain monasteries are famous not just for certain instruments or musical styles, but even for specific rituals.[241]

Further, this consecration manual was employed in the performance of the most elaborate consecration I observed during my field work in Nepal, the annual reconsecration of Bodhanath Stûpa by the Dga'-ldan-chos-'phel-gling Monastery. Thus, I could study this manual from two vantage points: textual and observational.

Finally, Khri-byang Rin-po-che has made two important contributions in composing this manual, by comparison with earlier works on which he relied quite heavily. Firstly, he supplies elaborate 'stage instructions', that is to say, instructions on the ritual actions which accompany the recitations, visualizations and *mudrâs*. These instructions, which are written, as is usual, in smaller letters, add to the manual some of what was previously available only in oral explanations. This is especially helpful for understanding the ritual, since

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[240] See the preface to the collection of rituals of this monastery *Dgon-gnas Stag-brag Bsam-gtan-gling-gi Phyag-bzhes Mdo-sngags Chos-spyod* in vol. 1 (see R. in the abbreviations). According to Gelek Rin-po-che "The new regent [Stag-brag] had also begun a series of major scholarly projects. He ordered all Tibetan manuscripts then available in Central Tibet to be collected, had new woodblocks carved and published and distributed them. He also had all the available woodblocks in Central Tibet (in monasteries, homes, etc.) catalogued" (Goldstein, 1989:373, note 8).

[241] Rakta Tethong 1979:14. For the name Lama Gyupa see *ibid.* p. 12.

it is not always clear from the recitations alone what exactly is occurring at any particular stage in the performance.

The second main contribution of Khri-byang Rin-po-che is the elimination of any choice on the part of the performers. The consecration manual by the First Paṇchen Lama, the main source for Khri-byang Rin-po-che's manual, contains numerous alternatives. It is a general manual which can be performed with various *yi-dam* belonging to either Highest Yoga Tantra or to the lower Tantras. It can be performed in an extensive (*rgyas-pa*), middle (*'bring-po*), or brief (*bsdus-pa*) manner, and so forth. Khri-byang Rin-po-che adapted the Paṇchen Lama's suggestions for the performance of an extensive consecration with Rdo-rje-'jigs-byed-lha-bcu-gsum as the *yi-dam*. (Rdo-rje-'jigs-byed has been the *yi-dam* for most Dge-lugs-pa consecrations in recent times.)[242] Thus, in places where the Paṇchen's manual simply instructs one to perform a certain ritual action according to the system connected with one's *yi-dam*, Khri-byang Rin-po-che specifies exactly what should be performed by inserting the beginning and concluding words of the ritual in question according to one of the standard Dge-lugs-pa manuals. While this deprives the ritual officiants of most of the responsibility for the performance and closes the door to certain possible innovations, it provides us with more detailed information on the complete performance. It should be noted that the process of further specifying the exact ritual that should be performed in places where there had previously been some choice is not unique to Khri-byang Rin-po-che, nor to the Dge-lugs-pa school. It is part of the general process of systematization that Tibetan ritual has been undergoing since at least the beginning of this millennium. There is, however, also a major drawback in choosing Khri-byang Rin-po-che's manual for translation. By adding only the beginning and concluding words, he created an elliptical manual. Most performers are able to supply the missing passages from memory. For the Western reader, however, these passages were supplied from the *sâdhana* and fire offering rituals.

In its general sequence of ritual actions, Khri-byang Rin-po-che's manual corresponds with Ratnarakṣita's commentary on the consecration section of the *Saṃvarodaya Tantra* (Toh. 373, ch. 22) as well as with Abhayâkaragupta's treatment of consecration contained in the *Vajrâvalî* (Toh. 3140, pp. 113–131), on which Ratnarakṣita seems to

[242] See, for example Dad-pa Mkhan-po.

have relied as well. Khri-byang Rin-po-che's manual has several elements in common with the well known Tibetan consecration work by Sa-skya-pa Grags-pa-rgyal-mtshan (1147–1216). It is not clear, however, whether Khri-byang Rin-po-che relied directly on this work or on later Sa-skya-pa manuals, or on previous Dge-lugs-pa works which were in turn based on Grags-pa-rgyal-mtshan. Another relatively early Tibetan consecration work on which Khri-byang Rin-po-che's work probably relies is that of Bu-ston. However, while the works of Abhayâkaragupta and Ratnarakṣita belong to the system of the Highest Yoga Tantra, the consecration manuals by Rje-btsun Grags-pa-rgyal-mtshan and Bu-ston follow the tradition of Yoga Tantra. Khri-byang Rin-po-che's manual is of course based on previous Dge-lugs-pa consecration works as well. The first Dge-lugs-pa consecration manual was written by 'Dul-'dzin Grags-pa-rgyal-mtshan (1374–1434), who gives all credit to the instructions he received from Rje Tsong-kha-pa (1357–1409) on this topic. The consecration manual by the First Paṇchen Lama, which relies on the preceding, further systematizes this ritual. This manual, like many other ritual works by this author, served as a basis for all later Dge-lugs-pa consecration manuals. While 'Dul-'dzin Grags-pa-rgyal-mtshan allows for the possibility of performing the consecration according to either Yoga Tantra or Highest Yoga Tantra, the First Paṇchen Lama already leans toward the second option. Some Dge-lugs-pa writers such as the Fifth Dalai Lama (1617–1682) and the Sixth Rgyal-sras (b. 1743) introduced very few or no changes in the Paṇchen's manual, which is still included in its entirety, for example, in the Rnam-rgyal Grwa-tshang (the Dalai Lama's monastery) collection of rituals (*chos-spyod*). Other popular Dge-lugs-pa consecration manuals such as those by the First Lcang-skya (1642–1714) and Gung-thang-pa (1762–1823), also heavily depend on the First Paṇchen Lama's work. In addition, a considerable number of the recitations in Khri-byang Rin-po-che's manual, as well as in many other Tibetan manuals, are borrowed from the works of Bodhisattva, Zhi-ba'i-snying-po, Nag-po-pa, Padma-lcags-kyu, Prajñârakṣita, etc, contained in the Tanjur and from the *Consecration Tantra, Ārya-Buddhânusmṛti, Mahâ-sannipâta Sûtra*, etc., contained in the Kanjur. Each of these occurrences will be pointed out during the discussion below.

The resulting manual is a composite of different works written at different times and for different purposes. Therefore Khri-byang Rin-po-che's consecration manual does not represent a unified theoretical

point of view. In fact, it contains some conflicting ideas which will be discussed later. Additionally, this manual draws from works directed to only one kind of receptacle. For example, while the works of Zhi-ba'i-snying-po and Padma-lcags-kyu in the Tanjur deal with *stûpas*, other works such as that of Nag-po-pa, emphasize images. Yet, Khri-byang Rin-po-che's manual which draws from them is used, like most other Tibetan consecration manuals nowadays, for all three receptacles of body, speech and mind.

The performance of rituals is based on the actions of the body, speech and mind as they are expressed in *mudrâs* and bodily positions, mantras and pronouncements, as well as visualizations (respectively).[243] While all of these are considered essential for performing a ritual, not all of them are specified in ritual manuals. Absent are detailed indications on *mudrâs* and any specific directions for the music.[244] Earlier ritual manuals such as some of those found in the Tanjur, or the consecration ritual by Sa-skya-pa Grags-pa-rgyal-mtshan (1147–1216), provide detailed prescriptions for the *mudrâs*. Later, the *mudrâs* became part of the oral teachings, for reasons which would become immediately obvious to anyone who might try to make these *mudrâs* relying on texts alone. Thus, no more then the names of the *mudrâs* are supplied in the manual below, and that only occasionally. Further, no interpretation for them is provided in the great majority of ritual manuals.[245] For more about *mudrâs* the reader is referred to publications of photographs, illustrations and discussions of *mudrâs*.[246] One should bear in mind, however, that *mudrâs* are not static postures, but a flow of movements that lead from one to another. They can be fully illustrated therefore only by motion pictures. One should also remember that there are some differences between the various Tibetan sects in the performance of *mudrâs*.

On the other hand, Khri-byang Rin-po-che's consecration manual

[243] Cf. also Beyer 1973:143–147. For the Japanese equivalents of these concepts see Saunders 1960:17–27; Snodgrass 1988:33–58; Yamasaki 1988:106–122.

[244] With regard to Tibetan ritual music there are a number of studies including those by Canzio, Egyed, Ellingson, and Tsukamoto.

[245] In some cases the movements are not so difficult to interpret. For example, the *mudrâ* of inviting a *lha* into the practitioner's body resembles embrace. The *mudrâ* of offering *maṇḍal* resembles the universe with mount Meru and the four continents. The extent to which the execution of *mudrâs* is an integral part of a ritual performance becomes evident when one asks a lama about a certain ritual passage. In my experience an experienced officiant would accompany any ritual recitation with the appropriate *mudrâs* even outside the ritual.

[246] Beyer (1973), Tsong-kha-pa (1981), Saunders (1960), Gonda (1972), etc.

provides sufficient indications for all the ritual pronouncements (which also serve as a basis for the visualization) as well as relatively detailed instructions on the ritual actions. As was already noted, it was the inclusion of the latter which partly influenced my decision to choose this manual for translation. These ritual pronouncements and actions appear in the translation below, and some of them will be further discussed below.

DGA'-LDAN-CHOS-'PHEL-GLING MONASTERY

A performance of the consecration translated below was observed in fall 1988 in the monastery Dga'-ldan Chos-'phel-gling located in Bodhanath, Nepal. Among the important characteristics which distinguish Dga'-ldan-chos-'phel-gling from some of the newer establishments at Bodhanath are its almost unbroken ritual tradition brought from Tibet, and its close ties with significant segments of the local Tibetan community, which in many respects reflects the traditional situation in Tibet. Dga'-ldan-chos-'phel-gling was built about forty years ago by the Mongolian Lama Gurudeva, making it one of the oldest Tibetan establishments in the Nepal valley. The founder is best known among scholars as one of the publishers of Tibetan books in New Delhi.

In 1959 when the monks of Skyid-grong Bsam-gtan-gling Monastery on the Nepalese border fled Tibet, they could find refuge in this monastery. Unlike most other refugee monks, they were able to transfer the entire content of their monastery into exile. The main image of Śâkyamuni Buddha was offered to His Holiness the Dalai Lama and was preserved in the museum at the Library of Tibetan Works and Archives as one of the few large, intact major images brought out of Tibet.[247] The Narthang Kanjur collection from Skyid-grong Bsam-gtan-gling is also preserved at this Library. The monastery documents have been the subject of a recent study by Schuh (1988).

[247] "... the pride object of the museum, a historic 6' 8" bronze statue of sakhyamuni (*sic*) Buddha adorned with the finest crown and chest ornaments crafted by Tibet's foremost metal workers which was commissioned by H.H. the Eighth Dalai Lama for the people of Southern Tibet ..." (Gyatsho n.d.: 4). In 1987 after the completion of Tshe-mchog-gling Monastery in Dharamsala this image was transferred there, although not without objections.

Some of the treasures brought from Tibet are still preserved at the monastery's new home in Nepal.[248]

Skyid-grong Bsam-gtan-gling was founded in 1756 by the Tutor of the Eighth Dalai Lama Yongs-'dzin Ye-shes-rgyal-mtshan (1713–1793). Schuh has perhaps saved the reputation of Skyid-grong Bsam-gtan-gling among Western scholars by pointing out a mistaken reading of Wylie who translated the words of Btsan-po No-mon-han regarding this monastery as: ". . . they do not master even the smallest rules of the Rnam-'dren Bu-ram-shing-pa [= Buddha], so I have heard." What the No-mon-han actually said, according to Schuh, is: "they do not violate even the smallest precept of behavior of the Guide Ikṣvâku." For more about the founding and history of Skyid-grong Bsam-gtan-gling, see Schuh 1988.

After arriving in Nepal, the monks of Skyid-grong Bsam-gtan-gling were able to continue, with certain changes, a specific ritual tradition they brought with them from Tibet. In 1970, the monastery was transferred to the Tibetan government in exile. Since then, the abbacy of this monastery has rotated between the three main Dge-lugs-pa monasteries (*gdan-sa gsum*), Dga'-ldan, 'Bras-spungs, and Se-ra, each of them sending in turn an abbot for a period of five years. The abbots usually do not interfere with the ritual tradition of the monastery, which is locally known not by its official name, but as Bsam-gtan-gling.[249] Even nowadays, when there are over a dozen functioning monasteries at Bodhanath, Dga'-ldan-chos-'phel-gling continues to serve a large number of Tibetans in the Kathmandu valley, including some of the more well-to-do families. This is in contrast to some of the new monasteries which have not yet been able to cultivate a long-term, local social and economic base.[250]

One of the changes introduced into the ritual tradition of Bsam-gtan-gling in Nepal is the replacement of the ritual for the Sixteen Arhats (*gnas-brtan mchod-phyag*),[251] which had traditionally been performed annually in Skyid-grong on Lha-babs Dus-chen,[252] with an

[248] See also Lobsang Dorje 1971.

[249] Or Mchod-rten Bsam-gtan-gling, Mchod-rten being the local Tibetan name for Bodhanath.

[250] Some of these other monasteries find sponsorship in other parts of Nepal or from foreign Buddhist groups.

[251] Cf. the collection of rituals *Dgon-gnas Stag-brag Bsam-gtan-gling-gi Phyag-bzhes Mdo-sngags Chos-spyod* (New Delhi, 1975) vol. 1.

[252] On this date, see below. Conversation with the retired abbot of Skyid-grong Bsam-gtan-gling in Dharamsala, July 1989.

annual reconsecration of Bodhanath Stûpa. This tradition began in 1972 following a repair of Bodhanath Stûpa after a fire had broken out there.[253] By performing an annual consecration on Lha-babs Dus-chen, this monastery which now represents the Dalai Lama, follows the tradition of the Dalai Lama's own monastery Rnam-rgyal Grwa-tshang, which performs an annual consecration on this holiday. In the past it had been the temple of the Chini Lama[254] which was in charge of Bodhanath Stûpa. The increasing Tibetan population in the Kathmandu Valley (since 1959) has slowly gained influence there. At present, both the Chini Lama temple and Dga'-ldan-chos-'phel-gling Monastery share responsibility for the affairs of the *stûpa*. Thus, in addition to its religious meaning, the annual reconsecration of Bodhanath Stûpa carries with it a certain social and political significance.

The annual consecration in Dga'-ldan-chos-'phel-gling is performed on one of the major Tibetan Buddhist holidays. There are four major Buddhist holidays (*dus-chen bzhi*) in the general Tibetan religious calendar. Bco-lnga Mchod-pa (also known as Cho-'phrul Bstan-pa, 'the display of miracles') is on the 15th day of the first month; Sa-ga Zla-ba (Śâkyamuni Buddha's entrance into his mother's womb, enlightenment and *parinirvâṇa*) on the 15th day of the fourth month; Chos-'khor Dus-chen (the first turning of the wheel of *dharma* or the first teaching) on the sixth day of the sixth month; and Lha-babs Dus-chen (Śâkyamuni Buddha's descent from Tuṣita Heaven after teaching his mother there) on the 22nd day of the ninth month. On these four holidays every Tibetan monastery performs rituals for the sake of the public in general, including the local community and "all sentient beings." This is in distinction to the rituals performed for the benefit of a single person or family upon their request and sponsorship. It is common for many Dge-lugs-pa monasteries, including Rnam-rgyal Grwa-tshang, to perform rituals for the three major Dge-lugs-pa *yidams* (*Gsang Bde 'Jigs gsum*) on the last three holidays mentioned above—on Sa-ga Zla-ba for Gsang-ba-'dus-pa (Guhyasamâja), on Chos-'khor Dus-chen for Bde-mchog (Cakrasaṃvara), and on Lha-babs Dus-chen for Rdo-rje-'jigs-byed (Vajrabhairava).[255] These rituals

[253] Conversation with Bstan-pa-dar-rgyas, the retired chant leader (*dbu-mdzad*) Dec. 1988.

[254] The home base of the Chini Lama family is in Helambu, north of the Kathmandu Valley, although several generations of this family have lived in Bodhanath.

[255] In addition, on Kâlacakra Day, the fifteenth of the third month, a ritual for Dus-kyi-'khor-lo (Kâlacakra) is performed.

include the organized monastic performance of the *sâdhanas* pertaining to each of these *yi-dams*. The consecration ritual is performed on Lha-babs Dus-chen in conjunction with the *sâdhana* of Rdo-rje-'jigs-byed. All these rituals last for more than one day.[256] The main day of the performance (*dngos-gzhi*) falls on the holiday proper.

All these rituals cannot be performed without sponsorship. While rituals performed for the benefit of certain individuals are fully sponsored by them, annual rituals are technically sponsored by the monastery itself as part of their service to the community at large. Still, there has been a main patron for the annual reconsecration of Bodhanath Stûpa for the last fifteen years, a well-known restaurant owner. There are in addition many lesser patrons who usually bring their private images and *thang-kas* to the monastery to be reconsecrated together with Bodhanath Stûpa. These receptacles remain in the assembly hall of the monastery for the duration of the three day consecration.[257] These sponsors have no interest in the ritual details and are not present in the monastery throughout the consecration. Along with other people of the community, the sponsors pay their regular brief holiday visits to Dga'-ldan-chos-'phel-gling and other monasteries in the Kathmandu Valley. During these visits, they circumambulate the assembly hall, prostrate to the lamas and *lha*, offer them scarves (*kha-btags*), incense, butter lamps, *mchod-thig*[258] and so forth, and then return home. Thus, they entrust their images and *thang-kas* to the lamas and come only to receive blessings themselves. Even the main patron is present only during the one section of the ritual ('commanding the patron', *yon-bdag bsgo-ba*, see below) in which his presence is required by the ritual itself. The names of all the sponsors, along with the amounts of their donations, are read aloud to all the monks during the tea breaks. These contributions are used to cover all the ritual expenses, and for providing more festive meals for the monks than is usually

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[256] At least three without preparing a sand mandala, and about eight days if a sand mandala is used (cf. Sharpa 1985).

[257] Some years ago a monk delegation from Dga'-ldan-chos-'phel-gling used to go to the homes of their community before the annual consecration to collect the private images for reconsecration in the monastery. Since some members of the community felt that they were being pressured for more donations, this practice came to an end. Nowadays only those who choose to do so bring their images to Dga'-ldan-chos-'phel-gling for re-consecration.

[258] Offering of butter lamps can be performed in several ways, by lightening an already prepared butter lamp after giving a small donation, or by adding melted butter to an already burning butter lamp (*mchod-thig*) etc.

the case. Additional contributions are received from almost every visitor to the monastery. The holiday income usually exceeds the actual expenses for the ritual, and the excess is put into the monastery's general fund. In addition to sponsoring the ritual itself, the main patron also offers new paint, 'clothes' (*na-bza'*) and flowers to the *stûpa*.[259] The flowers are offered in a special Tibetan way, by offering saffron flower tincture.[260]

Ritual Roles

In major organized monastic rituals performed in the assembly hall of the monastery, the entire community of monks and novices participates. In Dga'-ldan-chos-'phel-gling there are about seventy individuals who fall into these categories. Among them a few hold special ritual roles including those of ritual master, chant leader, ritual helper, players of musical instruments and so forth.

The master of the ritual (*rdo-rje slob-dpon, vajrâcârya*) is, in most cases, the monastery's own abbot or a non-resident lama invited especially to perform the (re)consecration. It is through their powers that the ritual purpose is accomplished. The rest of the assembly is considered to be their retinue. For a further discussion of the ritual master, see above.

The chant leader (*dbu-mdzad* literally 'the one at the head'), however, is the person who actually leads the ritual. By pronouncing the first few syllables of almost every new verse or mantra, he ensures the correct ritual sequence. With his cymbals (*sil-snyan*) he leads the music accompanying the recitation and he also determines the type of chanting used in each ritual unit.[261] His role is especially important when the ritual performance shifts from one ritual manual to another (see below). Chant leaders are usually older monks with years of experience in ritual performances. While in some monasteries their nomination is 'for life', in others such as Dga'-ldan-chos-'phel-gling monastery there is a rotation in this role. In certain cases, chant leaders are more

[259] A photograph of this *stûpa* is found on the cover of Lati 1979 (in its 1985 reprint). The 'clothes' in this picture have already suffered from the weather. See also Slusser 1982: plate 215.

[260] Their remnants can be seen as well in the photograph on the cover of Lati Rinpoche's book as darker yellow lines on the white dome of the *stûpa*.

[261] Cf. Ellingson, 1979a and 1979b.

familiar with the performance of organized monastic rituals than abbots and reincarnate lamas. They have a special social and economic status within the monastery. Unless a reincarnate lama is present, the chant leader is usually ranked second only to the abbot in ritual performances. It is often the highest religious role that a non-incarnate monk can aspire to in a given monastery.[262]

The ritual helper (*mchod-g.yog*) is responsible for all the special ritual actions. The ritual master and almost all the other monks remain in a meditative posture through most of the performance. It is not possible, however, to perform some of the required ritual actions from such a position. The role of the ritual helper is to perform all the actions the ritual master cannot. The ritual helper is conceived of as being an 'active' aspect of the ritual master. The two are one entity, one aspect sitting in a meditative posture, while the other performs everything that requires moving about. Therefore, another name for ritual helpers, which they themselves seem to prefer, is *las rdo-rje* 'action *vajra*'. Thus, from their seats the ritual master, chant leader and other monks perform the major ritual activities of visualization, chanting, making seals (*mudrâs*), employing their *vajra* and bell, their *ḍamaru* drum,[263] etc. The ritual helper assists in the performance of special offerings such as bathing (*khrus-gsol*),[264] enthronement offerings (*mnga'-'bul*), offering *gtor-ma*s to the obstructions (*bgegs-gtor*), etc. He also provides the ritual master and the assembly with the necessary ritual substances and implements at the right points of the ritual.[265] His duties include the preparation of all the required ritual substances and implements before the ritual begins, the arrangement of the altar, mandalas, offerings, *gtor-ma*s, etc. During certain relatively complicated ritual actions, such as the bathing or purification of obstructions, the ritual helper officiates simultaneously with one or two assistants. In certain monasteries, especially in relatively new establishments in the Kathmandu Valley, the role of the ritual helper in ordinary organized monastic rituals is rotated among the young adult monks, a task which helps familiarize them with every aspect of the ritual. In other monasteries, such as Dga'-ldan-chos-'phel-gling

[262] For the roles of the *rol-dpon* and *dbu-chung* see Tucci 1980:132.

[263] Cf. Ellingson, 1979a:771.

[264] For these ritual actions see below.

[265] The ritual helper may even need to take on diplomatic responsibilities when the ritual master comes from a slightly different ritual tradition than the monastery in which he performs.

this is usually the responsibility of the senior monks, though they are assisted by their juniors.

Another special ritual role in the performance of the consecration below is held by the senior most monk who is in charge of offering the four waters (*chu bzhi*). In addition certain monastic members specialize in the playing of one or more musical instruments, including the *sil-snyan, dung-dkar, rgya-gling, sbub-'chal, dung-chen, rkang-gling* and *rnga-chen*.[266]

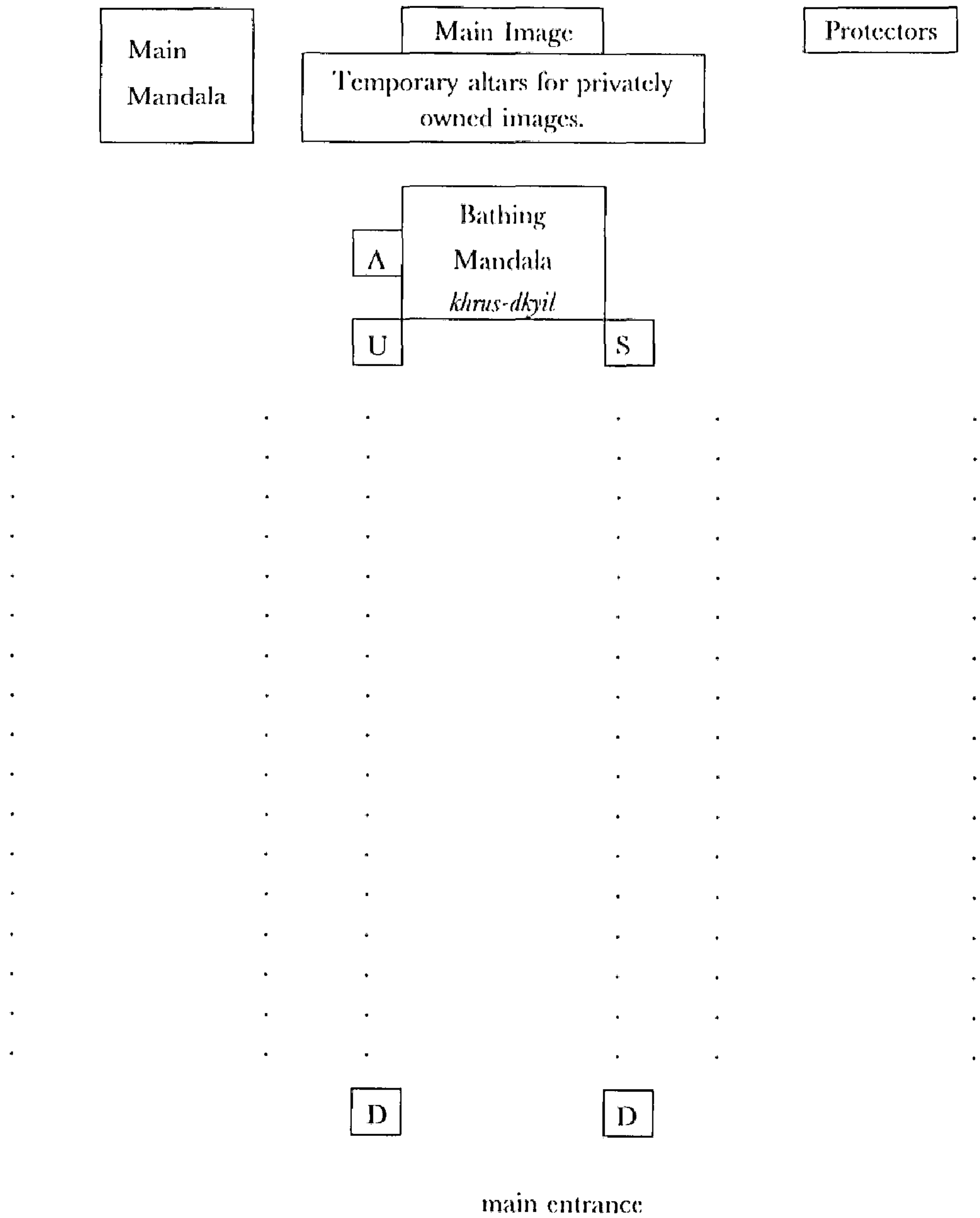
The ritual performance requires the coordination of all these participants. The staging of major organized monastic rituals is an immensely complicated undertaking. Monks spend years of their life learning to perform such rituals. In addition to the meditational aspects, for successful results the ritual master should be very familiar with the ritual, the ritual helper should prepare all the required ritual implements and substances and at the appropriate moments place what is necessary in front of the ritual master and the assembly. Everyone should know how to perform all the ritual actions. The chant leader should know all the chants and their sequence in the consecration ritual so that the rest of the assembly can follow him. The chant leader should lead also the performance of music. All musicians should be competent in the use of their instruments, should know their parts and the proper moments for their use in the ritual sequence. Thus, the external aspects of the ritual alone comprise an extremely complex task.

THE SETTING

Major rituals such as an elaborate consecration are usually performed in the assembly hall of a monastery. Smaller movable receptacles are often brought there. However, as will be seen below, the physical presence of the receptacle in the assembly hall is not necessary. In some cases, such as a consecration of a large *stûpa*, a temporary tent or another shelter is constructed next to it. However, the inner structure of such a construction resembles that of an assembly hall. Therefore, most of the discussion here will apply in either case.

[266] For discussions of these musical instruments whose names do not have exact equivalents in English see Ellingson 1979a. See also Tucci 1980:117–9.

Diagram 1: The setup for the consecration in Dga'-ldan-chos-'phel-gling.



A — abbot.
U — the chant leader (*dbu-mdzad*).
S — the senior-most monk.
D — drums.
. . . — rows of monks.

The setting for the performance of the consecration in Dga'-ldan-chos-'phel-gling monastery in Bodhanath can be seen in Diagram 1. The monks numbering about seventy sit in six rows, arranged in three pairs. The more seniority the monk has, the closer he is to the main image and altar. At the center-front is situated the bathing mandala (*khrus-dkyil*); at its center the representation of the main receptacles being consecrated and the mirrors which will hold the *ye-shes sems-dpa'* of the receptacle (see below). At the left front stands a pavilion housing the painted cloth mandala of Rdo-rje-'jigs-byed-lha-bcu-gsum with offerings and *gtor-ma*s in front of it. In between these two mandalas there is a much smaller offering mandala with the enthronement offerings (*mnga'-dbul*), the eight auspicious substances (*bkra-shis rdzas brgyad*), etc. (see below). In front of the main image an altar is set aside for the smaller images brought by monastic and lay people to be consecrated together with Bodhanath Stûpa. *Thang-ka*s are hung from the upper beams.

1. *The mandala of the* lha

As mentioned, the consecration ritual is a special application of the *sâdhana* practice which includes the entrance of the consecration *lha* into the mandala (*bdag-'jug*). The *sâdhana* practice in this case, as in most other Dge-lugs-pa consecrations, is that of Thirteen *lha* Rdo-rje-'jigs-byed (Dpal Rdo-rje-'jigs-byed-lha-bcu-gsum). The mandala is housed in a pavilion of four pillars and a roof[267] with curtains on all four sides. Dga'-ldan-chos-'phel-gling monastery uses a painted mandala framed in glass.[268] A *thang-ka* depicting this mandala which belongs to Dga'-ldan-chos-'phel-gling itself was published by Lobsang Dorje and Black.[269] This publication also contains a detailed description of this mandala according to the manual of the Generation Stage by Blo-bzang-lhun-grub (1819–1850). In addition, a description of this mandala is translated below.[270] The offerings and *gtor-ma*s in front of the mandala palace include *gtor-ma*s for Rdo-rje-'jigs-byed,

[267] For a drawing of such a roof see Kohn 1988:396.

[268] In Rnam-rgyal Grwa-tshang, His Holiness The Dalai Lama's monastery, a colored powder mandala is prepared for a similar consecration on Lha-babs Dus-chen. The drawing of such a mandala requires four days (cf. Sharpa 1985:37–41).

[269] 1973. Unfortunately a large number of Tibetan words are misspelled in their transliteration. The reader should consult the Tibetan spellings on p. 281 there.

[270] In the section called 'seeing the mandala' included in the preparatory rituals for the initiation on the first day of the consecration (see also SS. 31–33, 35–41).

his consort and the twelve members of his retinue (*'khor*), the general *ḍâkinîs* (*mkha'-'gro-spyi-gtor*), and so forth, as well as the four protectors and the lord of the ground (*gzhi-bdag*) to whom the propitiation ritual (*bskang-gso*) will be performed. For illustrations of these offerings and *gtor-mas*, see MV 6.[271]

2. *The bathing mandala*

This mandala is specific to the consecration ritual and therefore will be discussed in more detail here. It is situated at the front center of the assembly hall before the main image and also in front of the ritual master (see Diagram 1). Its layout can be seen in Diagram 2. Under the various implements a square mandala is drawn. From among the four actions[272] the consecration ritual belongs to rituals of increase (*rgyas-pa' las*),[273] which are associated with the square shape. Instructions for the square shape of the bathing mandala are found also in consecration texts found in the Tanjur.[274] Sde-srid Sangs-rgyas-rgya-mtsho explains this mandala as follows:

> On top of a yellow cover [the color of increase] there is a four-door square bathing [mandala]. At its center is an eight petalled lotus. The middle and four petals in the cardinal directions are marked with the five Tathâgatas (*rigs lnga*) and the petals in the intermediate directions with the four consorts (*yum bzhi*).[275]

This is one of the most common mandalas of the five Tathâgatas. Each of the following authors assumes that the performers are familiar with this mandala and therefore supply only a few hints. Abhayâkaragupta has:

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[271] For general instructions on the preparation of these *gtor-mas* see MV 3–4.

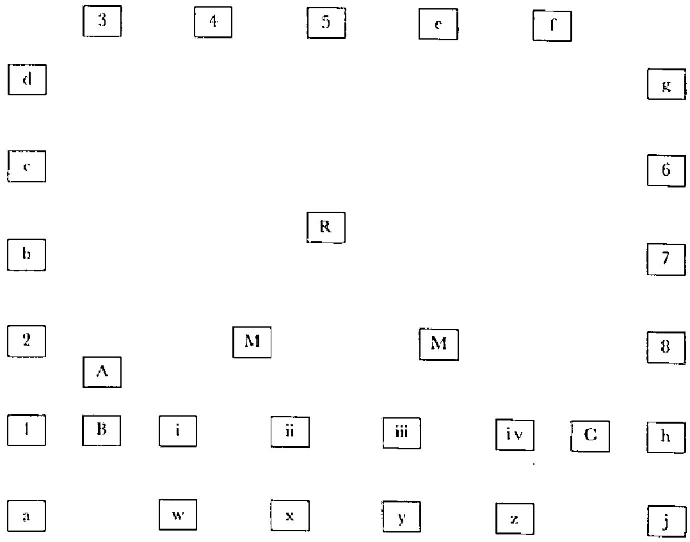
[272] See the section on fire offering below.

[273] Sde-srid Sangs-rgyas-rgya-mtsho p. 234.

[274] For example, in the works by Kun-dga'-snying-po, Toh. 2521, p. 255.1–2; Toh. 2523, p. 265.

[275] *Khebs ser-po'i khar khrus-kyi gru bzhi sgo bzhi-ba'i dbus pad-'dab brgyad-kyi lte-ba dang phyogs bzhir rigs-lnga dang mtsams bzhir yum bzhis mtshan-pa'i steng ...* p. 234.2–3.

Diagram 2: The Bathing Mandala (*khrus-dkyil*).



Bathing Vases (*khrus-bum*)[276]	**Cleansing Substances (*bdag-rdzas*)[277]**	**Stainless Offerings (*dri-med mchod-pa*)[278]**	**Cleansing Substances of the Supreme Bathing**	**Others**
1. *mngar gsum*	a. *bdud-rtsi lnga*	i. *dri-bzang*	w. *dri-bzang 'dag-chal*	R. representation of the receptacle
2. *zho-gsar*	b. *snum-rkyang*	ii. *me-tog*	x. *dri-zhim-po'i 'bru-mar*	M. mirror
3. *'bras-bu gsum*	c. *shing-shum*	iii. *mchod-yon*	y. *dri-bzang lnga'i phye-ma skam-po*	A. *gtor-ma* for the *dharma* protector
4. *'bru*	d. *ba-byung lnga*	iv. *mar-me*	z. *dri-bzang lde-gu*	B. water for touching[279]
5. *dri-bzang*	e. *spos-mar*			C. scented butter[280]
6. *'bras-yos*	f. *skyu-ru-ra'i phye-ma*			
7. *sman*	g. *snum-rkyang*			
8. *rin-chen*	h. *dri-bzang*			
	j. *yung-ba*			

[276] See the section on empowering the bathing vases below.
[277] See *ibid.*
[278] See the section on further purifications below.
[279] See *ibid.*
[280] See *ibid.*

> The woolen cloth at [the cardinal directions] beginning with the east has [the Tathâgata signs] of wheel, jewel, lotus and sword, at the intermediate directions the signs of the four consorts.[281]

Brag-phug Dge-bshes also gives a similar description and adds that:

> At the center of the eight petaled lotus there is a five pronged white *vajra* . . .[282]

Gung-thang-pa who also provides an outline of this mandala further specifies the signs of the four consorts.

> The [lotus] petals [in the cardinal directions beginning] from the east clockwise are marked with a wheel, jewel, lotus, and sword; white, yellow, red and green [respectively]. The four at the intermediate directions [beginning with] the southeast clockwise [are marked with] a wheel, *vajra*, lotus and sword; white, blue, red and green [respectively]. The eastern direction of this drawing or colored powder mandala faces the ritual master and is covered. At the center a flower and *kuśa* [grass][283] seat is made.[284]

On top of the eight lotus petals beginning from the east the eight bathing vases (*khrus-bum*) are placed.[285] According to Sde-srid Sangs-rgyas-rgya-mtsho (p. 234) the nine vessels of the cleansing substances (*'dag-rdzas*) are placed in front of the bathing vases. In Dga'-ldan-chos-'phel-gling, however, the cleansing substances are placed between the bathing vases according to their sequence in the ritual in order to prevent possible confusion. While the layout of the eight bathing vases on the mandala of the five Tathâgatas and four consorts belongs to an old tradition and is found in numerous consecration works including the earlier ones, the tradition of the cleansing substances seems to be a later and less well established one.

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[281] *Shar la-sogs-pa'i snam-bu la 'khor-lo dang/ rin-po-che dang/ padma dang/ ral-gri-rnams-dang/ mtshams-rnams-su yum-bzhi'i mtshan-ma dang/ Vajrâvalî*, Toh. 3140, p. 115.1–2.

[282] *Nang-du padma 'dab-ma brgyad-pa'i lte-bar rdo-rje dkar-po rtse lnga-ba/* p. 244.3.

[283] Sitting on *kuśa* grass the Buddha attained Enlightenment. For the *kuśa* grass see Gonda 1985:29–51; Snellgrove 1987:226, n. 174.

[284] *'Dab-mar shar nas g.yas skor-du 'khor-lo/ rin-po-che/ padma/ ral-gri/ dkar ser dmar ljang/ mtshams bzhir shar-lho nas g.yas skor-du/ 'khor-lo/ rdo-rje/ padma/ ral-gri dkar sngo dmar ljang-rnams-kyis mtshan-pa/ Rdul-tshon-gyis bri-ba'am/ ras-bris-su byas-ba'i shar-gyi mtshan-ma slob-dpon la bstan nas dgab/ de'i dbus-su me-tog dang ku-sha'i gdan . . .* Gung-thang-pa, work 1, p. 58.1–3.

[285] See the section on empowering the bathing vases below.

At the center of the bathing mandala in Dga'-ldan-chos-'phel-gling stands a representation of the receptacle. This is used in cases such as that of the consecration of Bodhanath Stûpa, in which the receptacle cannot be present in the assembly hall of the monastery. This representation is made to somewhat resemble the upper part of a human body. It is made of two round vases; the larger one is placed right side up, while the smaller is placed on top of the former upside down. This construction is then covered with embroidered silk. During the ritual of the consecration *lha*'s entrance into the mandala this representation in human form will be wearing the initiation implements (*dbang-rdzas*, see the initiation below).

Next to the representation of the receptacle stand two ritual mirrors. To these mirrors will be invited the *ye-shes sems-dpa'* of Bodhanath and Svayambhunath Stûpa respectively. Since the ritual performed in Dga'-ldan-chos-'phel-gling is a reconsecration, the *ye-shes sems-dpa'* which are already present in these *stûpa*s will be conveyed by means of these mirrors into the assembly hall for a renewal of the consecration.[286] At the end of the consecration in one of its most dramatic moments the *ye-shes sems-dpa'* will be returned into the respective *stûpa*s and requested to firmly remain there (*brtan-bzhugs*).[287]

Additional ritual substances are placed on the bathing mandala as well. These include the cleansing substances for the supreme bath (*mchog-'khrus*), the four stainless offerings (*dri-med mchod-pa bzhi*), pure water for touching (*nye-reg chu-gtsang*), and incensed butter (*spos-mar*) which are used in the purifications (*sbyang-ba*). Each of these items will be explained at the context of its use in the ritual.

There is some discussion in the consecration literature whether the third mandala, the offering mandala should have at its center mount Meru and the four continents. In Dga'-ldan-chos-'phel-gling this mandala simply houses the various offerings special to the consecration including the enthronement offerings (*mnga'-dbul*), the offering for opening the faculties of the eye and so forth, and the eight auspicious substances (*bkra-shis rdzas brgyad*) offered to the patron.

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286 See the section on showing the mirror below.

287 During the consecration the *ye-shes sems-dpa'* are not invited from the ritual mirror into the representation of the receptacle as one would expect. The monks officiating at the consecration consider the *lha* to be present during the ritual not in the representation but in the ritual mirror. Some of the offerings to the receptacle (including the offering of ornaments) are made to the mirror. Still most ritual actions pertaining to the receptacle are performed with regard to the representation.

The throne of the ritual master faces the eastern[288] direction of the bathing mandala. The ritual mirrors and supreme bathing substances are situated on this side as well. On a table in front of the ritual master are set from right to left the following ritual implements: the Victorious Vase (*rnam-bum*), the vase of action (*las-bum*), *ḍamaru* drum, *vajra* (*rdo-rje*), bell (*dril-bu*) and a skull (*kapala*) containing the inner offerings (*nang-mchod*).[289] The ritual manual is set in front of the two vases.

RITUALS OF TRANSFORMATION

No person, substance, or implement involved in a ritual performance can take part in it or be used in it in its ordinary worldly form. The performance of almost every tantric ritual begins with a process of 'exaltation' which brings both performers and objects into a 'exalted' or 'Buddhaized' state appropriate for effecting the ritual purpose.[290] The processes through which persons, substances and implements are transformed into an 'exalted' level can be generally classified into three groups. For people, the fourfold generation process is employed. The performers transform themselves into a *lha* through the *sâdhana* practice employing the process of 'generating oneself as a *lha*' (*bdag-bskyed*, see above). Also, the patrons who participate in the ritual at one point cannot do so in their worldly appearances. As they are usually unable to transform themselves into *lha*, the ritual master together with the other monks performs this transformation of the patrons as it is done in initiation rituals where before entering the mandala the disciples are transformed into *lha*.

The only ritual implement or substance which is transformed by means of the fourfold generation is the water of the Victorious Vase (*rnam-bum* or *rnam-rgyal bum-pa*) used in the 'entry into the mandala' (*bdag-'jug*) or path-initiation of both performers and receptacles. Like the performers, the water of the Victorious Vase is generated as the main *yi-dam* of the consecration. This is the process called 'generation

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[288] The eastern side of a mandala does not necessarily accord with the geographical east.

[289] For an illustration of these implements, see MV 7. These items will be discussed below.

[290] Cf. Gupta 1979; Wheelock 1989. A similar notion is found in the *Śatapatha Brâhmaṇa*: "What is human is inauspicious at the sacrifice." 1,4,1,35; 1,7,2,9; 1,8,1,29; etc.

of a *lha* in a vase' (*bum-bskyed*, it will be further discussed in the section on empowering the ritual vases below).

For these transformations into the main *yi-dam* the term 'generation' (*bskyed-pa*) is generally used. Alternatively, also the word 'accomplishing' (*sgrub*) is employed, as in *sgrub-thabs* (*sâdhana*), 'means of accomplishing' or *bum-sgrub* a synonym of *bum-bskyed*. The word *sgrub* alone is used in the consecration literature for transformation into an 'exalted' state which is not visualized in the form of a particular *yi-dam*. When applied to various ritual substances, *sgrub* will be translated here as 'empowerment'. At the outset of the ritual after the transformation of the performers as well as the Victorious and Action Vases, certain ritual substances are empowered. These include the bathing vases (*khrus-bum*), the cleaning substances (*'dag-rdzas*), flowers and grains to be scattered on the receptacle, as well as the *gu-gul* and white mustard which will be used for wrathful purifications. The empowerment of these substances endows them with potencies to accomplish their ritual purpose which are not found in ordinary bathing water, grain or white mustard. They are brought as well to an exalted dimension distinct from their mundane existence. Yet, there is no unified process for such empowerments. The various processes of empowerment performed for each of the ritual substances will be discussed on the appropriate occasions below. Their common feature is that none of them involve the invitation of the *ye-shes sems-dpa'*.

A third process of transformation is called *byin-brlab* or *byin-gyis brlab-pa*, and will be translated here as blessing. It applies to ritual implements such as the *vajra* and bell[291] or to substances including the various offerings and *gtor-ma*s. Again, different processes are included under the designation of blessing and will be discussed in due course. Here the commonly performed blessing of the offerings will be given as an example. These blessings consist of four limbs:[292] 1. cleansing (*bsangs*), 2. purifying (*sbyangs*), 3. generating (*bskyed-pa*), 4. blessing (*byin-rlabs*).[293]

1. The cleansing is performed through sprinkling water from the vase of action (*las-bum*) while reciting the mantra of the *lha* situated at

[291] Cf. DK 85.3–86.6; S. 12–13.
[292] This is a fourfold and not a threefold process as Beyer 1973:143 explains it.
[293] Cf. DK 88.6–89.3.

the northern gate of the Rdo-rje-'jigs-byed-lha-bcu-gsum's mandala. This *lha*, Ral-gri Gshin-rje-gshed, is also dissolved into the water of the vase of action. The nature of the vase of action and the role of this *lha* will become clearer in the discussion of the ritual of empowering the vases (*bum-sgrub*). The purpose of this ritual action is clearing impurities and interferences. Both the cleansing and the following ritual step of purifying are common to all rituals of 'exaltation', including generations, empowerments and blessings.

2. The purification of the offerings is a process of dissolving them away or visualizing their disappearance (*mi dmigs-pa*). On one level the practitioner envisions that in the place of the physical offerings there is nothing. The mundane offerings are dissolved so that divine offerings may replace them. This process, however, is always given a Buddhist interpretation involving a meditation on Emptiness. The practitioner does not visualize that the physical offerings are not there any more, but rather meditates on their nature as devoid of own existence. In all rituals of 'exaltation' at this point of the process Mâdhyamika meditations on Emptiness are incorporated in the tantric rituals. Here the offerings are purified from their ordinary mistaken appearances and their true nature is realized. While earlier steps of the ritual included ritualization of moral attitudes, and the accumulation of merit (*bsod-nams-kyi tshogs*),[294] here the practitioners perfect their accumulation of enlightened wisdom or knowledge (*ye-shes kyi tshogs*) in a ritualized manner as well.[295]

The realization of the offerings as empty of own existence is accompanied by the recitation of the following mantra: *Oṃ svabhâva-śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham*. '*Oṃ* pure by nature are all *dharmas*; pure by nature am I.' This mantra is called *chos-nyid rnam-par dag-pa'i sngags* 'the mantra of purifying into *dharma* nature'.[296] The practitioner visualizes all *dharmas* in general and the offerings in particular as empty of own existence. The mantra *Oṃ svabhâva* etc. is closely related[297] to the following mantra *śûnyatâ-jñâna-vajra-svabhâva-âtmako 'ham*, 'I am the *vajra* nature of the

[294] See the 'section on generating the mind of enlightenment' below.
[295] Cf. Beyer 1973:29–35 and de Jong 1984:91–113 *passim*.
[296] Cf. Nag-po-pa, Toh. 1259, p. 569.6.
[297] Cf. Mkhas-grub Rje 1968:160 note 12; *idem*. "Dpal Rdo-rje-'jigs-byed-lha-bcu-gsum-ma'i bskyed-rim rnam-par bshad-pa," (see the bibliography of Tibetan works) p. 240; B. 33–36.

enlightened wisdom and Emptiness', which is similarly employed in the process of dissolving into Emptiness.[298]

In fact, however, this process is twofold. It involves not only contemplation on Emptiness but also effectuation of this process, that is to say, by the power of the mantra recitation the offerings are considered to indeed transform into Emptiness. During the prior approaching practice (*bsnyen-pa*) of one's *yi-dam*, the performers should have already contemplated on the meaning of this mantra. In performing rituals (*las*) such as consecration, they should already be able to transform themselves into a *lha* and employ the *lha*'s powers in effectuating this and other mantras. Thus, while at the beginning of one's training the mantra serves as means for meditation on Emptiness, after completing the *bsnyen-pa*, the practitioners are considered as being able to employ the mantra for transforming the object of his or her meditation into Emptiness. This mantra is made effective because the practitioner has acquired the required powers through meditation on its content.

3. Having been 'dissolved' into Emptiness, the offerings are then generated out of Emptiness as 'exalted' substances. The generation manual has the following:

> From the continuum of Emptiness *Āḥ* [appears]; from it arise very vast and wide skulls inside of which are *Hûṃs*. From their melting arise water for welcoming, water for refreshing the feet, flowers, incense, light, fragrance, food, and music. Appearing as offering substances, their nature is Bliss and Emptiness (*bde-stong*). As objects of enjoyment for the six senses they function to generate uncontaminated supreme bliss.[299]

Three points are made with regard to the new 'exalted' nature of the offering substances.[300] 1. They appear as offering substances. 2. However, their nature is Bliss and Emptiness, the non-dual nature the realization of which is the purpose of the yogic practice. 3. Their function is characterized as generating special uncontaminated Bliss. This they accomplish by serving as objects of enjoyment for the six senses. Thus, the offerings are transformed into the nature of all Buddhas, but appear to be offering substances. They function as objects of enjoyment for the six senses: the light for the enjoyment of the

[298] Cf. R. 359.3–4; Wayman 1977:271.
[299] Cf. DK 88.6–89.2; R. 400.1–3 etc. S. 14; MV 38.
[300] Cf. KL 109; GDL 67.

eye, music for the ear, food for the mouth, scent for the nose, etc. This in turn serves to generate special uncontaminated Bliss. The tantra utilizes the enjoyments of the senses for the sake of accomplishing Bliss.[301]

As Ötrul Paṇchen explains:

> Although the physical offerings displayed are the best to be found—pure water, fresh flowers, fragrant incense and so forth, they belong to the world of ordinary appearances and as such are not suitable to be offered to pure beings.[302]

Thus, the offerings actually offered are quite different from those present. They consist of visualized magnificent fields of flowers, clouds of sweets, incense, precious lamps, splendid fragrance, celestial food and so forth. Similarly, the music that is offered is more than the actual music played by the actual musical instrument. Ellingson (1979a), who discusses visualized music at length in his dissertation on Tibetan ritual music, remarks:

> This inclusion in the concept of ritual music of music that is mentally produced but not physically present implies that, from a performer's perspective, the whole of the music offered in a given performance is always more than the sum of its audible parts. Furthermore, not only is the 'music' substantially different form the sounds heard; it is also different in different ways for each individual performer! Such concepts pose a special kind of problem for external observers who center their attention on physical observation and measurements.[303]

A similar process of dissolving into Emptiness out of which a 'exalted' entity is generated is utilized not only with regard to the offering substances but also with respect to the practitioners of *sâdhanas* and initiations.

4. The final blessing of the offerings is accomplished through the recitation of the mantra *Oṃ Āḥ Hûṃ*. The three parts of this mantra correspond to the Buddha's body, speech and mind respectively. Its recitation by an accomplished master transforms one's ordinary body, speech and mind (*lus ngag yid*) into 'exalted' or 'buddhaized' body, speech and mind (*sku gsung thugs*). Here this process is applied not

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[301] Cf. R. 393.4–6; R. 400.1–3; KL 109.
[302] 1987:57.
[303] Ellingson 1979a:364–5.

to a person who possesses body, speech and mind, but to the offering substances. Yet, the purpose is similar in that each aspect of the offerings substances is transformed into an 'exalted' state. This process, which is similar to *nyâsa*,[304] is employed also in *sâdhanas* where it is elaborated to include the blessing of the sense-fields as well (*skye-mched byin-rlabs*, see below). The blessing of the offering is performed by reciting *Oṃ Āḥ Hûṃ* for each of them (i.e. *Oṃ* [name of the offering] *Āḥ Hûṃ*) while making the appropriate *mudrâ* and visualizing the offerings being transformed into 'exalted' substances, whose nature is non-duality. Yet they are capable of appearing and functioning in the world.

The performers are so familiar with this fourfold process that it is only rarely given in its complete form.[305] In the translation below I have supplied numbers in square brackets to indicate each of these four steps which in the consecration manual usually appear in a fragmentary form. In sum, during the ritual all persons are *yi-dam*s and all ritual substances and implements are regarded as empowered with special powers. The entire ritual does not take place on a worldly plane, but on an 'exalted' one.

[304] For a further discussion of this see the section on the blessing of the sense fields (*skye-mched*) and the body, speech and mind in the main part below.

[305] A complete version is found in DK 88.6–89.3.

THE CONSECRATION RITUAL, IMMENSE DOWNPOUR OF VIRTUE AND GOODNESS

(Rab-gnas Cho-ga Dge-legs Rgya-mtsho'i Char-'bebs)

TRANSLATION AND ANALYSIS OF THE CONSECRATION MANUAL

INTRODUCTORY REMARKS

An English translation of the consecration manual written by Khri-byang Rinpoche, the Junior Tutor of the 14th Dalai Lama (abbreviated as R.), is presented below. Subdivisions into the various ritual actions were provided by the translator. More often than not the subtitles do not appear in the Tibetan manual. In those cases when subtitles appear in the consecration manual of the First Paṇcen Lama, on which Khri-byang Rinpoche relies, I have incorporated them here. In other cases I have added divisions which would help clarify the proceedings.

As has already been noted, the actual performance of the consecration relies on five separate manuals (R., DK., J., SS., and KS.). As the performers have memorized the other four manuals, only very short references are made to the sections of the performance based on those manuals. For the sake of the reader in most cases a translation of the missing text is supplied in square brackets. Short texts are occasionally supplied in the notes. The complete Tibetan text of R. is provided in the appendix.

Two versions of Khri-byang Rinpoche's manual have been published (Copy A = R. and Copy B). While R. contains a small number of mistakes, Copy B has almost none. But, since R. was actually used during the performance, it was chosen as the basis for the translation. All significant variant readings of Copy B are given in the notes. Some of these are helpful for understanding R.

The mantras are given as they are found in R. For the convenience of the reader, when a word of a mantra differed only slightly from its form in common Sanskrit dictionaries, the dictionary form was supplied. When other manuals had an alternative to a problematic mantra, it was also given in a note. Most mantras in Tibetan texts appear with resolved *sandhi*. No attempt to reconstruct normal *sandhi* was made. The greatest difficulty occurs with regard to the case endings of some of the mantras which do not correspond to classical forms. Yet, they are typical for many of the Tibetan ritual manuals. My translations of the mantras are very tentative. The intent is to give the reader some indication of their content.

While some of the instructions for ritual actions are given in the imperative, others are given in the third person. They have been

translated in the form in which they occur in the manual.

A short discussion is provided before each individual ritual episode on its first occurrence. The text of these discussions begins on the left margin. The translated text is indented. The pronouncements recited during the performance are still further indented.

THE TITLE

[355] The Consecration Ritual, (called) "Immense[1] Downpour of Virtue and Goodness" of the monastery Stag-brag Bsam-gtan-gling,[2] together with a (short) consecration (called) *Rta-thog-ma*,[3] and an *arga* ritual[4] according to the ritual practice of the glorious Lower Tantric College (Smad-rgyud).[5] A sequence of actions written as it should be performed.[6]

[356] (opening verse)[7]

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[1] Literally, 'oceanic' (*rgya-mtsho*).

[2] See the section on the ritual manual in the introduction.

[3] Literally, "From the top [or back] of a horse." According to T.J. Norbu this alludes to the brevity of the ritual which can be performed while riding a galloping horse near the receptacle. In comparison to the main work in this text, which is translated below, and whose performance usually lasts three long days, the performance of the *Rta-thog-ma* usually lasts one to three hours. While the main work here is one of the most frequently performed Gelugpa elaborate consecrations, the *Rta-thog-ma* is most commonly used for brief consecration. Its complete title is "Rab-gnas rta-thog-ma'i ngag 'don nag 'gros-su bkod-pa." (See Appendix). Despite the title, its performance usually lasts one to three hours. This and the following work will not be translated below. For a translation of the *Rta-thog-ma*, see Bentor (forthcoming 1996).

[4] See preface.

[5] Or Rgyud-smad. It is called 'lower' because it was located topographically below the Upper Tantric College, not because it was in any other way inferior to it.

[6] *Nag-'gros* abbreviation for *nag-po 'gro-shes* (K. 1499a); literally "knowing [how] to go in the dark" (according to Geshe Bstan-dar) or "knowing [how] to go according to the black [ink]" (according to Geshe Sopa) which indicates that the instructions are stated in a clear way. It also implies that an experienced monk would be able to recite the entire ritual pronouncements relying on this ritual manual alone. It is assumed, however, that he has mastered the *sâdhana* ritual of Rdo-rje-'jigs-byed, including the generation of oneself as the *lha* (*bdag-bskyed* DK), and the entry of oneself into his mandala (*bdag-'jug* J.), as well as the burnt offerings ritual (*sbyin-sreg* SS.) in connection with this *lha* and the propitiation ritual (*bskang-gso*). In addition, several famous recitations such as the *Bstan-'bar-ma* (see below R. 451.6) are not given in full. As will be seen, for a great number of recitations and mantras only the first few syllables are given in our text.

[7] Not translated here.

Translation:

[Introduction]
Here is[8] the consecration ritual "Immense Downpour of Virtue and Goodness", according to the practice of the glorious Lower Tantric College, a ritual practice of sequential actions [as performed in] the monastery of Stag-brag Bsam-gtan-gling located at the center of the *dharma* field (*chos-kyi zhing*) of Tibet,[9] a realm blessed by the illusory drama (*sgyu-'phrul-gyi rol-pa*) of the enlightened wisdom (*ye-shes*) of the supreme exalted Phyag-na-padmo.[10] [357] So that it would remain unimpaired even in its smallest detail, the practice is arranged very clearly and plainly as it should be performed. It is indicated in such a way that the actual pattern of the ritual would be clear (and even) the beginner and unwise could perform it.[11]

THE STRUCTURE OF THE CONSECRATION RITUALS

Tibetan scholastic writing is often divided into three parts: preparation (*sbyor-ba*), main part (*dngos-gzhi*) and concludings (*mjug*). For example, Bu-ston (1290–1364) explains the procedure of both studying and teaching the Buddhist religion as consisting of these three phases.[12] Likewise, Sa-skya Paṇḍita (1182–1251) divides the structure of debate (*rtsod-pa*) into three such parts.[13] Similarly, rituals, including consecrations, are structured in this trifold manner. In the consecration of Bodhanath Stûpa each of these sections lasts a whole day.

[8] The following is a short commentary on the title of the text.
[9] *Gangs-can* literary the snowy [country].
[10] Kamalapâṇi or Padmapâṇi. In Tibet this is understood as an epithet for Spyan-ras-gzig (Avalokiteśvara); see K. 1734b.
[11] Even though this is a standard statement, the special clarity of this particular consecration manual was, indeed, one of the main reasons for choosing it for translation.
[12] Bu-ston, *Chos-byung* pp. 55.7–58.4 and pp. 63.4–64.7. Translated in Bu-ston 1931 vol. 1, pp. 74–76 and pp. 83–85.
[13] Sa-skya Paṇḍita, *Mkhas-pa 'Jug-pa'i Sgo* p. 109; Jackson 1987:191, 200–203, 323, etc.; see also Beckwith 1990.

THE PREPARATORY RITUALS (*STA-GON*)

Translation:

Of the three (parts of the ritual), [1] the preparatory rituals (*sta-gon*), [2] the main [358] part of the ritual (*dngos-gzhi*) and [3] the concluding rituals (*mjug-chog*), the first (part) is the preparatory rituals.

I. PREPARATIONS

General preparatory rituals

The preliminary rituals (sngon-'gro)

A bell wakes up the monks and calls them to join the assembly. The monks enter one by one and begin to perform their daily rituals at their own individual pace.[1] These private devotions include taking refuge and generating *bodhicitta*, the seven-limbed ritual (*yan-lag bdun, saptâṅga-pûja*),[2] *maṇḍal* offering,[3] prayers to the lineage of lamas (*bla-ma'i 'don chog*),[4] *guru-yoga*,[5] confession of sins (*ltung-bshags*)[6] and so forth. These rituals are not exclusive to monks and nuns, but are performed also by lay-people. Their purpose is purification and accumulation of merit. These rituals are commonly performed also at the opening of generation rituals such as the following one. Here they also serve to provide the proper motivation for the performance

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[1] The older monks usually are the first to enter. They perform these individual rituals carefully. The younger monks walk in at the last minute and seem to take some shortcuts in the performance.

[2] This ritual, which is based on the *Bhadra-carî-praṇidhâna* (cf. Schopen 1989a), is discussed in detail by Geshey Ngawang Dhargyey (1974/78:214–223); Beyer 1973: *vide sub* index (office, seven-fold); see also MV 41; etc.

[3] See below.

[4] A bilingual manual for such recitations was published by the Library of Tibetan Works and Archives (LTWA 1975).

[5] Cf. GDL 78–105; MV 25–27; etc.

[6] See Willson 1985:63–80.

of the consecration. At the end of these rituals the monks are served breakfast.

Generation of oneself as Rdo-rje-'jigs-byed (bdag-bskyed)

1. *The generation ritual* (bskyed-pa)
The generation of oneself as a *lha* is employed in *sâdhana*s where the aim is to accomplish the complete transformation of oneself into a *lha*. This type of generation is also used in non-soteriological rituals such as consecration, since only as *lha* can the performers invite a *lha* into the receptacle. The *lha* generated in self-generation is one of the *yi-dam*s, never a lesser divinity. It is through the power of *yi-dam*s that non-soteriological rituals are accomplished.[7]

Note that Beyer's classification of ritual types in which self-generation occurs only in contemplative soteriological rituals (1973:255) is misleading. Self generation is not the major element in what Beyer terms magical functions; however, it is certainly a prerequisite for such performances. As in the fascinating ritual of thread crosses (*mdos*)[8] that Beyer himself uses for illustrating this type of ritual, one of the first ritual actions is generation of oneself as Târâ (Beyer 1973:331–333). Since the performers are considered to have already mastered this process, the self generation in such rituals is usually brief. Still, the basic presupposition of organized monastic rituals is that they are effected through the power of oneself as a *lha*.

Therefore the consecration begins with a process by which the performers generate themselves as a *lha* (*bdag-bskyed*). There are a number of translations and discussions in Western languages of the generation process including those of Tsong-kha-pa (1977 & 1981), Mkhas-grub Rje (1968), Geshe Kelsang Gyatso (1982), Beyer (1973 & 1974:140–153), Jackson (1985), Guenther (1987), Kloppenborg (1987), Sharpa (1987) and Geshe Kelsang Gyatso (1991). In the present case the *yi-dam* is Rdo-rje-'jigs-byed-lha-bcu-gsum (Rdo-rje-'jigs-byed thirteen *lha*).[9] The ritual manual followed here is "Dpal Rdo-rje-'jigs-byed-lha-bcu-gsum-ma'i sgrub-thabs rin-po-che'i za-ma-tog," written

[7] See the section on tantric rituals and consecration in the introduction.
[8] See also Blondeau 1987–88 & 1990.
[9] The thirteen *lha* are as follows: At the center Dpal Rdo-rje-'jigs-byed together with his consort (*yum*) Rdo-rje-ro-langs-ma; in the east, Gti-mug Gshin-rje-gshed (Gshin-rje-gshed of Ignorance); in the south, Ser-sna Gshin-rje-gshed (Gshin-rje-gshed of Avarice);

by Tsong-kha-pa.[10] The version used in the performance in Dga'-ldan-chos-'phel-gling was based on the print of it included in the collected rituals of Stag-lung-brag Bsam-gtan-gling monastery entitled "Dpal Rdo-rje-'jigs-byed-lha-bcu-gsum-ma'i bdag-bskyed/ bum-pa/ dbang-chog smon-shis dang bcas-pa."[11] All adult monks in Dga'-ldan-chos-'phel-gling, as well as in most other Dge-lugs-pa monasteries, have memorized this ritual. Significant sections of this work were translated by Sharpa Tulku and Perrot (1987). A similar *sâdhana* of Rdo-rje-'jigs-byed alone (Dpa'-bo-gcig-po) written by Pha-bong-kha-pa Byams-pa-bstan-'dzin-'phrin-las-rgya-mtsho (1871–1941) was translated by Sharpa Tulku and Guard, (1990, abbreviated MV). The reader is referred to these works for details of the generation of oneself as Rdo-rje-'jigs-byed. Here only some brief remarks will be made.[12]

The word generation (*bskyed-pa*) is used in both specific and general senses. In its specific use it refers to the process of generating the *lha* out of Emptiness. The performers visualize themselves as the *dam-tshig sems-dpa'* (*samaya-sattva*) including both its celestial palace or mandala—the residence of the *lha*, and the *lha* itself—the resident of the mandala (*rten gzhal-yas-khang bskyed dang rten-pa lha bskyed-pa*). The general use of the term generation includes, in addition, the entire process of the *sâdhana*. The latter is also called the generation process (*bskyed-rim*) as distinguished from the perfection process (*rdzogs-rim*). This latter process, which follows the former in the Highest Yoga Tantra, does not play an important role in the consecration ritual.

In his commentary on the consecration chapter in the *Hevajra Tantra*, Sa-chen Kun-dga'-snying-po (1092–1158), among others, mentions the following methods of generation in its specific meaning.

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in the west, 'Dod-chags Gshin-rje-gshed (Gshin-rje-gshed of Passion); in the north, Phrag-dog Gshin-rje-gshed (Gshin-rje-gshed of Jealousy); at the eastern door, Tho-bo Gshin-rje-gshed (Gshin-rje-gshed of Hammer); at the southern door, Dbyug-pa Gshin-rje-gshed (Gshin-rje-gshed of Club); at the western door, Padma Gshin-rje-gshed (Gshin-rje-gshed of Lotus); at the northern door, Ral-gri Gshin-rje-gshed (Gshin-rje-gshed of Sword); in the south-east, Carcika; in the south-west, Phag-mo [Vârâhî]; in the north-east, Dbyangs-can-ma [Sarasvatî]; in the north-west, Gaurî; (Cf. DK 130–132; Sharpa 1987:33; Lobsang Dorje 1971; etc.).

[10] See the bibliography of Tibetan works.

[11] For the bibliographical data of this work which is abbreviated DK see the list of abbreviation.

[12] For a short work on this ritual see also Decleer 1977.

> The five awakenings or the fourfold ritual or the threefold one or generating the *dam-tshig sems-dpa'* from just [its] seed syllable.[13]

The generation in five awakenings (*abhisaṃbodhi*) includes the following:[14]

1. The generation as suchness (*de-bzhin-nyid*). As in the generation of the offerings above,[15] the first stage is the realization of Emptiness.[16]
2. The generation of the moon (*zla-ba*). Out of Emptiness the throne for the *lha* is generated as a moon.[17]
3. The generation of the seed syllable (*sa-bon*). From the moon the seed syllable of the *lha* appears.
4. The generation of the emblem (*phyag-mtshan*). The seed syllable transforms into the *lha*'s emblem marked with the seed syllable.
5. The generation of the complete body (*sku rdzogs-pa*). From the complete transformation of the emblem marked with the seed syllable the entire *lha* appears.[18]

A similar generation process is called the 'generation in a three-fold' ritual.[19] It is parallel to the last three stages of the former generation. On top of a throne (such as a lotus and a sun or a moon) the *lha*'s seed syllable appears. It is transformed into the *lha*'s emblem marked with the seed syllable. From its complete transformation the complete body of the *lha* is generated.

Another method of generation which is common in Kriyâ Tantra is discussed, for example, by Rje Tsong-kha-pa (1981:104–114) and Mkhas-grub Rje (1968:158–163). This is generation through six *lha* (*lha drug*): the ultimate *lha* (*de-kho-na-nyid-kyi lha*), the sound *lha* (*sgra'i lha*), the letter *lha* (*yi-ge'i lha*), the form *lha* (*gzugs-kyi lha*), the seal *lha* (*phyag-rgya'i lha*), and the sign *lha* (*mtshan-ma'i lha*). Here the term generation is used in a more general sense. Even though

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[13] *Mngon-byang lnga'am/ cho-ga yan-lag bzhi'am/ gsum-man/ sa-bon tsam las dam-tshigs sems-dpa' bskyed-de/.* See the selective list of commentaries on the consecration chapter in the *Hevajra Tantra* in the bibliography of Tibetan works, p. 47.3.6–4.1.

[14] Cf. Beyer 1973:111; Rigzin 1986:96; etc.

[15] See the section on rituals of transformation in the introduction.

[16] Cf. Wayman 1977:157–8 and the references there.

[17] For wrathful deities the throne is generated as a sun.

[18] Various ritual manual contain numerous variations on this theme.

[19] *Cho-ga gsum bskyed*, cf. Padma-lcags-kyu, Toh. 3107, p. 402.1.

the form of the *lha* is completed in the fourth stage, the generation process here continues through the seal *lha* which is equivalent to the blessing of the sense-fields (*skye-mched byin-gyis rlabs*) in the higher Tantras (see below).[20]

A common systematization of the entire process of generation in the higher Tantras is usually stated in terms of the four limbs of approaching and accomplishing (*bsnyen-sgrub yan-lag bzhi*) found in the *Guhyasamâja Tantra*.[21] These include approaching (*bsnyen-pa, sevâ*), near achieving (*nye-bar sgrub-pa, upasâdhana*), achieving (*sgrub-pa, sâdhana*), and the great achieving (*sgrub-pa chen-po, mahâsâdhana*). This fourfold generation process too has been discussed in English by Wayman, Beyer (*ibid.*), etc.

Another fourfold classification of the entire *sâdhana* process better corresponds to the actual categories usually found in ritual manuals. Such a classification is outlined, for example, by Kun-dga'-snying-po. It includes the generation of the *dam-tshig sems-dpa'*, that is to say the generation in its specific meaning as cited above.

> Then, [through] [2] the entrance of the immeasurable *ye-shes sems-dpa'* [into the *dam-tshig sems-dpa'*] [3] the blessings of the sense-fields (*skye-mched, âyatana*) and body, speech and mind, [4] conferring initiation, the four limbs should be completed.[22]

In most later ritual manuals, however, the second and third limbs are often switched. The process of generating oneself as Rdo-rje-'jigs-byed-lha-bcu-gsum in the consecration ritual consists of these four limbs. Having completed this process the performers would similarly generate the receptacle as this *lha* in the process called *rten-bskyed*. These four limbs will be discussed in more detail in that ritual context.

2. *Empowering the ritual vases* (bum-sgrub or bum-bskyed)[23]

There are three main generation rituals: generation of oneself as a *lha* (*bdag-bskyed*) as in the previous ritual, generation of a *lha* in front

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[20] Tsong-kha-pa *ibid.*: 108; Mkhas-grub Rje *ibid.*: 162–163.

[21] Cf. Beyer 1973:106–108; Wayman 1977:156–160; 361–362; etc.

[22] *De nas ye-shes-sems-dpa' dpag-tu med-pa gzhug/ skye-mched dang sku gsung thugs byin-gyis brlab/ dbang-bskur-te yan-lag bzhi rdzogs-su bya'o/ ibid.* p. 47.4.2–3; cf. also B. 101–106.

[23] Even though both the consecration manual (R. 358.3) and the *sâdhana* (DK 100.5) instruct one to empower the vases before the generation ritual, in actual practice at Dga'-ldan-chos-'phel-gling, the vases are empowered only after the generation, but before the entrance into the mandala (*bdag-'jug*) in which the Victorious Vase (*rnam-bum*) will be

(*mdun-bskyed*),[24] and generation in a vase (*bum-bskyed*). The ritual under discussion here is the last among these generations. Its name, *bum-sgrub*, which is related to the word *sâdhana* (*sgrub-thabs*), can be translated also as 'accomplishing', 'actualizing', or 'consecrating' the vase. Here the translation 'empowering the vase' will be used.

In front of the ritual master two vases are placed on a bed of *kuśa* grass and flower, the Victorious Vase (*rnam-rgyal bum-pa*, or, in short, *rnam-bum*) on the right and the vase of action (*las-kyi bum-pa*, or *las-bum*) on the left. The empowerment ritual prepares these vases for the ritual actions in which they will later be used. Mkhas-grub Rje explains the ritual use of the two vases as follows:

> As to the purposes of the flasks, the victorious flask is used at the time of Initiation and the [hierophant's] own entrance [into the mandala] as well as for conferring the numerous water initiations. The action flask is used for sprinkling the mandala, the offering materials, himself (i.e. the hierophant), the place, and the disciples.[25]

The chief *lha* of the mandala, here Rdo-rje-'jigs-byed-lha-bcu-gsum, will be invited to and dissolved into the water of the Victorious Vase, while the 'action' (*las, karma*) *lha* of this mandala (Ral-gri Gshin-rje-gshed) will be invited and dissolved into the water of the vase of action. Thus, the Victorious Vase is conceived as an abode for the main *lha* and his mandala, while the vase of action is used for performing ritual actions, mostly cleansing (*bsangs*). The Victorious Vase, which will be used for conferring initiation in the self-entry into the mandala, and in the supreme bathing (*khrus-mchog*, see below), is not directly employed in the ritual. Some of its water is poured into the vase of action which is then used instead. As an abode of the *lha* of the mandala it is not appropriate for the Victorious Vase to perform actions.

The ritual manual for the empowerment of the vases during the consecration is appended to the generation manual (DK 184.3–191.3). Since rituals of empowering the vases have already been translated into English,[26] I will give here only a short synopsis of this ritual

used. The implication here is that the offerings in the generation rituals were cleansed with water not yet empowered. This problem can be solved by adding one drop of previously empowered water into the vases.

[24] Cf. Beyer 1973, vide sub index.

[25] Translated by Wayman in Mkhas-grub Rje 1968:286–7.

[26] Cf. Mkhas-grub Rje 1968:286–291; Beyer 1973:410–414; Snellgrove 1987:223–5.

according to the manual used in this case. On top of the Victorious Vase a small conch shell (*dung-chos*) containing scented water is placed. On top of it is a small *vajra*[27] around which a five colored[28] *dhâraṇî* thread (*gzungs-thag*) is coiled.[29] The ritual master holds the other end of this thread next to his heart. The mantras he recites are conceived of as coiling along the *dhâraṇî* thread (hence its name), and reaching the vase. In this way the powers of the mantras and of the ritual master are transmitted into the water in the Victorious Vase.[30]

Then the vases are cleansed, dissolved into Emptiness and generated as 'divine' vases in a ritual of transformation discussed in the introduction. The 'divine' vase is endowed with the all essential characteristics (*mtshan-nyid*) of a vase.[31] The water inside the vase is transformed into the divine Ganges river. The Victorious Vase is a vase outside, but inside it is a divine Palace, the mandala of Rdo-rje-'jigs-byed-lha-bcu-gsum. This mandala is generated here in a ritual similar to the generation discussed in the preceding section. The *ye-shes sems-dpa'*, similar to the generated ones, are invited. Offerings and praises are made to them. With the mantra *Oṃ vajra-amṛta-udakatha Hûṃ*, the water in the conch is transformed into fine *vajra* particles made to be nectar of enlightened wisdom (*ye-shes-kyi bdud-rtsi*). A string of mantras coils from the heart of the ritual master along the *dhâraṇî* thread. It invokes the mind-stream (*thugs rgyud*) of the *lha* inside the vase. A stream of nectar falls down filling the vase. Having recited a long series of mantras,[32] the ritual master pours the water from the conch into the vases as 'welcoming water' (*mchod-yon, argham*) and offers the five *upacâras* (see below) and music.

For the empowerment of the vases related to Rdo-rje-'jigs-byed, see MV 95–96; SIV 40–41.

[27] *Las rdo-rje*, or 'action *vajra*'—this object should not be confused with an alternative name of the ritual helper *mchod g.yogs*, who is sometimes called 'action *vajra*', see above.

[28] These are the colors of the five Tathâgatas.

[29] See the illustrations at the end of K. vol. 3; B. 409; MV 93; etc.

[30] The ritual use of a thread has many interesting applications in Buddhist and other rituals. It is used for transmitting power, demarcating sacred areas, uniting a group of people attending certain rituals, as protecting thread, etc. (cf. Tambiah 1984:248–250; de Silva 1981 *passim*; Locke 1987:175; Lewis 1989).

[31] Cf. DK 185.1–2; Tsong-kha-pa, *Sngags-rim Chen-mo* (see bibliography of Tibetan works) vol. 161, p. 121.4; Snellgrove 1987:224; B. 411.

[32] These include the mantras of the *lha* of the mandala inside the vase: *Oṃ vajra udaka Hûṃ*, the hundred syllable mantra of Rdo-rje-'jigs-byed (see the section on 'empowering the white mustard' below), his action mantra (below) *Hûṃ*, and so forth.

Then a request for the removal of obstacles for the duration of the ritual is made. Then, by the fire of great passion the *lha* inside the vase dissolve and become 'one taste' (*ro gcig*) with the water as the essence of *bodhicitta*. Through this process the Rdo-rje-'jigs-byed-lha-bcu-gsum become indivisible from the water of the Victorious Vase.

The empowerment of the vase of action is similar. The *lha* invited here is Ral-gri Gshin-rje-gshed, Yamântaka of the Sword, the *lha* at the northern gate of the Rdo-rje-'jigs-byed-lha-bcu-gsum.[33] In the northern direction the Tathâgata family (*rigs, gotra*) of action (*las, karma*) is situated. Therefore, this *lha* has a special role in the ritual performances. Ral-gri Gshin-rje-gshed becomes indivisible from the water of the vase of action which together with the mantra of this *lha* is used for cleansing the offerings, vases, etc, or oneself, before dissolving them into Emptiness and generating them as 'divine'. In a more general instance which applies to a variety of rituals performed not necessarily in connection with Rdo-rje-'jigs-byed, Amṛtakuṇḍali is generated in the vase of action. In this case the cleansing will be performed through the recitation of the mantra of that *lha* while pouring water from the vase of action.[34] According to yet another system, Rdo-rje-gnod-sbyin (Vajra-yakṣa) is generated therein.[35]

The empowerment of the vases described here follows the system of the *sâdhana* of Rdo-rje-'jigs-byed (DK). It is by no means common to all traditions. There are minor differences even between the traditions of Skyid-grong Bsam-gtan-gling and that of at least one of the three main Dge-lugs-pa monasteries whose members are appointed as abbots of Dga'-ldan-chos-'phel-gling.[36] Mkhas-grub Rje (1968:287–291), who rejects some traditions pertaining to this ritual, provides us with a typical example of the numerous minor variations among Tibetan rituals which occur also in each of the ritual actions discussed below. In order to avoid further elaboration in the treatment below, which, as the reader will soon realize, unavoidably deals with numerous details, only the tradition followed by Khri-byang Rin-po-che will be mentioned.

With regard to the physical content of the two vases, in addition

[33] See also Lobsang Dorje 1971:225; DK 126–7; and S. 40 where a description of him is given.

[34] Cf. R. 375.3; B. 413–414. Amṛtakuṇḍali is one of the ten wrathful deities (*khro-bo bcu*) situated at the northern direction (the 'action' direction) according to the Guhyasamâja tradition (cf. Rigzin 1986:33–34).

[35] Grags-pa-rgyal-mtshan, p. 129.

[36] See the section on Dga'-ldan-chos-'phel-gling in the introduction.

to scented water they contain the twenty-five substances of the vase (*bum-rdzas nyer-lnga*), also called the five times five ingredients (*lnga tshan lnga*). These include the five grains (*'bru lnga*),[37] five precious substances (*rin-po-che lnga*), five scents (*dri lnga*), five herbs (*sman lnga*), and the five essences (*snying-po lnga*). The number five corresponds, of course, to the number of the Tathâgata 'families'. On these substances as well as on their further symbolism there are studies available in Western languages.[38] Among Tibetan lists of the twenty-five substances,[39] one might mention those by Tsong-kha-pa,[40] Dpa'-bo Gtsug-lag-phreng-ba[41] the First Lcang-skya Ngag-dbang-blo-bzang-chos-ldan[42] and Gung-thang-pa.[43] They are commonly purchased from the Tibetan Medical and Astrological Institute (Sman-rtsi Khang) in Dharamsala.

Below is translated only the section on the generation of oneself as Rdo-rje-'jigs-byed which appears in the consecration manual. As all performers have memorized and practiced this ritual, the words given here serve only as reminders. For fuller treatments of this ritual the reader is referred to the literature mentioned above.

Translation:

(Perform the following ritual actions:)[44] beginning with the confession of sins (*ltung-bshags*),[45] blessing the *vajra* and bell (*rdor*

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[37] These are also the five grains granted by Avalokiteśvara as the original ancestor of the Tibetans to his half-man, half-ape offspring which marks the beginning of sedentary life according to the Tibetan myth of origin. See Stein 1972:46 for the account based on the *Bka'-thang Sde-lnga* and also Bsod-nams-rgyal-mtshan, *Rgyal-rabs Gsal-ba'i Me-long* p. 51

[38] Cf. Wayman 1973:79–81; Snellgrove 1987:224, n. 171; Carelli 1941:17–19 cited there; Schwalbe 1979:70; Beyer 1973:290; etc. These fivefold substances are placed inside images and *stûpas* as well. The components of a *stûpa* or image are ascending from the mundane to the supramundane. The twenty-five substances which are placed relatively low at the throne of the receptacle are meant to serve mostly mundane purposes such as abundance of wealth, health, auspiciousness, etc.

[39] Some of the substances which are listed by their Sanskrit names may be unknown even to the Tibetans (see Padma-'phrin-las, pp. 40–45).

[40] *Sngags-rim Chen-mo* (see bibliography of Tibetan works) vol. 161, pp. 121.5–122.3; see also K. under the name of each sub-group of five substances.

[41] P. 108 (see the bibliography of Tibetan works).

[42] "Rten la gzungs-gshugs 'bul-tshul shel-dkar me-long" (see the bibliography of works on *gzungs-'bul*) p. 86.1.3–8.

[43] Work 1, p. 59.

[44] Before the preparatory rituals of the consecration itself can commence, the consecrators perform the *sâdhana* of Rdo-rje-'jigs-byed and the empowerment of the two vases (*bum-sgrub*). All the ritual actions mentioned immediately below are components of these two practices.

[45] See, for example, pp. 581–588; for English translations, see Beresford 1980:15–21;

dril byin-rlab),[46] the blessing of the inner offerings (*nang-mchod byin-rlabs*),[47] the blessing of the preliminary offerings and *gtormas* (*sngon-'gro mchod gtor byin-rlabs*), as well as of the offering of the 'self-generation' (*bdag-bskyed mchod-pa byin-rlabs*),[48] the offering of the *maṇḍal*[49] of twenty-five offerings[50] meditation on and recitation of Rdo-rje-sems-dpa' (Vajrasattva) (*Rdor-sems sgom-bzlas*).[51] At the beginning of the process of bringing death to the path as the *dharmakâya*,[52] empower the Victorious and action vases according to the ritual manual (*rnam-bum las-bum gzhung-ltar bsgrubs*)[53] (recite:)

> *Oṃ Khaṅga-ḍhrik Huṃ Phaṭ.*[54]
> *Oṃ svabhâva-[śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].*[55]

SPVO 33–36; Bendall 1922/1981:165–167; etc.

[46] This and the following ritual actions are preliminaries for the 'self-generation' (*bdag-bskyed*) ritual of the Rdo-rje-'jigs-byed-lha-bcu-gsum (DK). The section of the blessing of the *vajra* and bell can be found in DK 85–6. It was translated into English in S. 12–13.

[47] DK 86–8; translated in MV 33–34. Similar ritual actions are presented in English in B. 158–9; Jackson 1985:120–121; GDL 56–65; etc.

[48] DK 91–92; translated in MV 38–39; S. 13–14; B. 143, 263, 415.

[49] In order to distinguish between the mandala offering and the mandala of *lha* (*dkyil-'khor*), the word *maṇḍal* is used here for the former.

[50] DK 92.

[51] DK 92–95; translated in MV 39–40. The purpose of this preliminary practice to the generation process is to further purify the performer whose defilements may hinder the accomplishment of the ritual. This purification includes additional confession of sins and renewal of vows (*sdom*) and commitments (*dam-tshigs*). Together with the rituals of taking refuge, generating the mind of Enlightenment, prostrations, *maṇḍal* offerings and guru yoga (*bla-ma'i rnal-'byor*), the recitation and meditation on Vajrasattva belongs to the exraordinary preliminaries (*thun-mong ma yin-pa'i sngon-'gro*), which are widely discussed in English in the works of Dge-bshes Rabten (1975, based on a work by Padma-dkar-po), Beresford (1980:79–116), Jackson (1985:122), GDL 69–77, 271–272 [Dge-lugs-pa], Dilgo Khyentse Rin-po-che (1987) [Rnying-ma-pa], Beyer (1973:432-442), Kongtrul, Jamgon 1977 (Bka'-brgyud-pa], etc. (see also Kohn 1988:373–376).

[52] This refers to the process of meditation on Emptiness, the initial step in the actual *sâdhana* (cf. MV 43). The correlation of the three meditational stages—dissolution into emptiness, appearance of a seed syllable (*sa-bon*) out of which one's *yi-dam* would arise, and generation of one's *yi-dam*—with death, intermediate state and rebirth is discussed in Lati Rinbochay 1979, which is a translation of a work on this subject by A-kya Yongs-'dzin Dbyangs-can-dga'-ba'i-blo-gros, and in Dhargyey 1985:82–112, which emphasizes the Kâlacakra tradition, etc.

[53] The manual for this ritual action can be found immediately after the end of the self-generation (*bdag-bskyed*) in DK 184–191; see also DK 100.

[54] Read *Oṃ Khaṅga-dhṛk Hûṃ Phaṭ* 'the one holding a sword' (khaṅga = khaḍga MW 335a). This is the mantra of the Yamântaka of the Sword (Ral-gri Gshin-rje'i-gshed), the *lha* at the north door in the mandala of Rdo-rje-'jigs-byed-lha-bcu-gsum.

[55] '*Oṃ* pure by nature are all *dharmas*; pure by nature am I.' This is the mantra of purification into Emptiness (cf. DK 100). It is called *chos-nyid rnam-par dag-pa'i sngags*

> The sign (*mtshan-ma*) at the inner east becomes inseparable from the essence (*ngo-bo*).[56]

Thus and so forth, change the words (respectively),[57] and[58]

> From oneself as the chief (*lha*) . . .[59]
> enter into the mandala of oneself.[60]

And so forth. At the end of the approaching practice (*bsnyen-pa*) (recite) the hundred syllable (*yig-brgya*) (mantra).[61] Make offerings (*mchod*)[62] with

> *Oṃ Hrîḥ Ṣṭrîḥ Ha[ḥ]* . . .[63]

make the inner offerings (*nang-mchod*).[64]
Praise with

> The supreme form . . .[65]

'the mantra of purifying into *dharma* nature, (cf. Nag-po-pa Toh. 1259, p. 569.5). From this point on the ritual of generating Rdo-rje-'jigs-byed is performed according to DK. Large sections of this ritual are translated into English by Sharpa 1987 (S.). DK 110.3–114.1, 123.1–124.1, 116.3–121.6, 124.5–129.5 are translated in S. 36–7, 37, 37–39, 39–41 respectively.

[56] Since this section of the ritual is performed only when the ritual of self-entry into the mandala (*bdag-'jug*) follows the self-generation (*bdag-bskyed*), the author included its first sentence here as a reminder to the performer (cf. DK 132.)

[57] This pronouncement is repeated with regard to the other directions of the compass.

[58] From here on the self-generation ritual is continued through the invitation of the mandala of the enlightened wisdom of Rdo-rje-'jigs-byed-lha-bcu-gsum (DK 140.4–142.2; S. 41–3) and the self-entry into the mandala (DK 142.3–143.4; S. 43–4).

[59] Here begins the section of offerings and praises. For the sake of having a recipient for them, the practitioner produces 'from oneself as the chief' [*lha* of the mandala (i.e. Rdo-rje-'jigs-byed)] a second *lha* which is a replica of the first. This second *lha* is produced in a manner similar to kindling one butter-lamp from another. It resides outside the mandala near its eastern door (DK 143.6–144.1).

[60] Cf. DK 156.2–3, the second *lha* is absorbed back in oneself.

[61] For the hundred syllable mantra of Rdo-rje-'jigs-byed see the section on 'empowering the white mustard' below.

[62] These offerings consist of the water for welcoming (*mchod-yon, arghaṃ*), water for refreshing the feet (*zhabs-bsil, pâdyaṃ*), scent, flowers, incense, butter lamps, food and music (cf. DK 96.6–97.3). For these offerings of the two waters, five *upacâras* and music see the section on offerings below.

[63] This mantra accompanies the offering of the water for welcoming. For the mantras recited while making the remaining offerings see DK *ibid.* and MV 41–42.

[64] For offerings and inner offerings, see below as well as DK 144–157; S. 44–45, 63–66; B. *vide sub.* index.

[65] *Gzugs-mchog mchog-tu drag-po-che/ dpa'-bo mchog-gi spyod-yul-can/ gdul-dka' 'dul-ba'i don-mdzad-pa/ Rdo-rje-'jigs-byed la phyag-'tshal/.* For these common verses of praise see, for example, P. 427.1–4.

After offering *gtor-mas* to the Guardians of the Directions (*phyogs-skyong*),

Self-entry into the mandala of Rdo-rje-'jigs-byed-lha-bcu-gsum (bdag-'jug)

The entrance into the mandala constitutes the fourth limb of generation practice. During the ritual actions which preceded the empowerment of the ritual vases, the first three limbs of the generation were performed including the generation of the *dam-tshig sems-dpa'*, the blessing of the sense-bases and the absorption of the *ye-shes sems-dpa'* in the *dam-tshig sems-dpa'*. Now the fourth limb is performed according to the third and final part of the *sâdhana* manual, entitled *Dpal Rdo-rje-'jigs-byed-kyi Dbang-chog Dngos-gzhi Ngag-'don-gyi Rim-par Bsgrigs-pa.*[66]

As we have seen, the initiation encountered in the consecration is the path-initiation.[67] The consecration *lha* will be made to enter the mandala in a certain variation on the ritual by which disciples enter. As in the case of conferring initiation on a disciple, here also the ritual master is required to first enter the mandala himself in order to recreate his close bond with the *yi-dam* and ensure that his vows and commitments are unbroken.[68] This would enable him to engage in the ritual of the consecration *lha*'s entrance into the mandala. The ritual under discussion here is such a preparatory entrance into the mandala by the ritual master and his attendants. The rituals of initiation and self-entrance into the mandala were already discussed above.[69] They will become clearer when we come to the entrance of the consecration *lha* into the mandala below. The reader is referred also to a concise self-entry into the mandala of Rdo-rje-'jigs-byed alone (*dpa'-bo gcig-po*) by Pha-bong kha-pa Byams-pa-bstan-'dzin-'phrin-las-rgya-mtsho translated by Sharpa Tulku and Guard, (1991, abbreviated SIV). Again only the part of this ritual which appears in the consecration manual is translated below.

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[66] In my list of abbreviations I have designated the final part of the *sâdhana* manual J. (for [*bdag*]-*'jug*) in order to distinguish it from the earlier parts of the same manual DK (for *bdag-bskyed*). For the complete bibliographical data of these works see the abbreviations.

[67] See the section on ritual of passage for objects in the introduction.

[68] Cf. KL 208.

[69] See the section on ritual of passage for objects in the introduction.

Translation:

Oṃ Khaṅga-ḍhṛik Hûṃ [359] *Phaṭ*.[70] (Transform) oneself instantly into Hûṃ-mdzad . . .[71]

According to the manual of the self-entry (into the mandala)[72] properly complete in due succession (this ritual) of achieving and offering (*sgrub-mchod*),[73] as in the usual case, up until the *maṇḍal* of thanksgivings (*gtang-rag-gi maṇḍal*).[74]

The Preparatory rituals of the Consecration (rab-gnas sta-gon)

After the morning tea break, more than five hours after the beginning of the performance, the ritual begins to follow the consecration manual itself. With regard to the music played during the consecration ritual, since this ritual belongs to the category of peaceful rituals, only musical instruments classified as peaceful[75] may be played here. Only the bell, one of the basic implements of a ritual master, and the *sil-snyan* cymbals[76] are played during the consecration in Dga'-ldan-chos-'phel-gling. The *rgya-ling* and *rnga* which were played during the previous ritual steps are not employed here. In the propitiation ritual (*bskang-gso*) performed on the third day of the consecration the entire monastic 'music ensemble' is employed including also the *dung-chen, sbub-'chal* and *rkyang-gling* reserved for wrathful rituals such as propitiation.

1. *Empowering the bathing vases and cleansing substances* (khrus-bum dang bdag-rdzas bsgrub-pa)[77]

In the course of the consecration, a ritual bath (*khrus*) will be conferred on the receptacles. The first preparation is the empowerment, 'deification' or exaltation of the bathing water and substances in order

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[70] This is the mantra of the Yamântaka of the Sword (Ral-gri Gshin-rje'i-gshed). This will not be noted below.

[71] A wrathful *lha* (cf. Mkhas-grub Rje 1968:118, 316).

[72] The previous line is at the beginning of the self-entry (*bdag-'jug*) ritual (J. 191).

[73] The ritual of self-entry is referred to here.

[74] As was mentioned already, the consecration ritual is performed within the self-entry ritual. After performing the greater part of this ritual according to J. 191–251, the consecration ritual itself begins. The performance ends with the concluding sections of the self-entry (J. 251–269).

[75] Ellingson 1979a: *passim*.

[76] For the musical instruments mentioned here see Ellingson, *ibid.*, and illustrations in Tucci 1980:118, as well as K. back of vol. 3.

[77] Most of the Tibetan titles of the ritual actions do not appear in R. They are taken,

to qualify them for use in such a ritual. In brief consecrations the vase of action is used for the bathing. However, in this extensive ritual eight bathing vases and nine cleansing substances are used in the ordinary bathing. Additional four cleansing substances are used in the supreme bathing.[78] The bathing vases which are situated on the bathing mandala (*khrus-dkhyil*, see Diagram 2), are similar in appearance to the vase of action.[79] Likewise, they possess a beak and a piece of foliage for sprinkling called, literally, 'mouth ornament' (*kha-rgyan*), made of a fruit-bearing tree.[80] They are filled up to two-thirds full with scented water (usually saffron scent) and with one of the following substances. This list is common to most Tibetan traditions of consecration.

Tibetan	Sanskrit	English	Note
1. *mngar-gsum*	*trimadhu*	three sweets	sugar, honey, molasses[81]
2. *zho-gsar*	*dadhi*	yogurt	fresh
3. *'bras-bu gsum*	*[tri]phala*	three fruits	the three myrobalans[82]
4. *'bru*	*vrîhi*[83]	grain	usually rice
5. *dri-bzang*	*gandha*	scent	usually saffron[84]
6. *'bras-yos*	*lâjâ*	roasted grain	usually rice
7. *sman*	*oṣadhi*	herbs	mostly medicinal[85]
8. *rin-chen*	*maṇi*	precious substances	powder of precious and semi-precious metals and stones[86]

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for the most part, from the outline (*sdom*) in the consecration ritual by the First Paṇchen Lama (PC), the basis upon which R. was written.

78 For these two terms see the bathing below.

79 An illustration of a bathing vase can be found in K., end of vol. 3.

80 Cf. Snellgrove 1987:224; Brag-phug Dge-bshes, p. 213.6—*shing 'bras-bu-can-gyi kha-rgyan dang bcas-te.*

81 Padma-'phrin-las, p. 40.

82 *A-ru-ra, ba-ru-ra, skyu-ru-ra*; see also MW 459c; Go-'jo Dbang-'dus 1983:399 (see the bibliography of Tibetan works). See also Wayman 1954–55.

83 Khri-byang Rin-po-che's consecration manual has *bruhi* which probably should be read as *vrîhi* (see for example Grags-pa-rgyal-mtshan, p. 243.4). *Vrîhi* is grain in general, but especially rice (cf. MW 1043b).

84 Or the five scents mentioned in the section on empowering the vases above. Padma-'phrin-las, p. 40.3; Gter-bdag-gling-pa, work 1, p. 9; etc.

85 The five herbs listed above, or according to Padma-'phrin-las, p. 41.1, the six good ones (*bzang-po drug*, see K. 2512; Dash 1976; Molvray 1988).

86 Cf. the five times five substances above.

The nine cleansing substances are:

	Tibetan	English	Note
1.	*bdud-rtsi lnga*	five nectars	honey, sugar, curd, milk and butter[87]
2.	*snum-rkyang*	pure oil[88]	
3.	*shing-shun*	tree bark[89]	
4.	*ba-byung lnga*	the five products of the cow	milk, butter curd dung, and urine[90]
5.	*spos-mar*	scented butter	ground incense mixed with butter
6.	*skyu-ru-ra'i phye-ma*	powder of Emblic myrobalan[91]	
7.	*dri-bzang*	saffron powder[92]	
8.	*snum-rkyang*	pure oil[93]	
9.	*yung-ba*	turmeric powder	

[87] These are the peaceful not wrathful five substances. Cf. *Vajrâvalî* 116.3: *zho dang/ 'o-ma dang/ mar dang/ sbrang-rtsi dang/ bye-ma-ka-ra bsres-pa.* See also Padma-'phrin-las, pp. 37.6, 43.6; Brag-phug Dge-bshes, p. 216. These are also called the three whites (*dkar gsum*) and the two sweets (*mngar gnyis*).

[88] In India usually sesame oil (*til-mar*). In Tibet it was replaced with any grain oil (*bru mar*, see Padma-'phrin-las, p. 43).

[89] *Vajrâvalî*, p. 116.5: *nyagrodha* (Banyan Tree, Ficus Indica; cf. MW 571c), *udumbâra* (read: *uḍumbara*; Ficus glomerata, MW 186c), *plakṣa* (Ficus infectoria; MW 714c), *pippala* (Ficus religiosa; MW 627c), and *gan[dha?]mundha.* According to Padma-'phrin-las, these five tree barks are difficult to find in Tibet. Therefore they may be replaced with 1. *bal-bu* (*tâlîśa*, see Mvy. 4207, 5786, K. 1825b, MW 445b: Flacuortia cataphracta). 2. *'om-bu*—tamarisk (for other identifications, see Molvray 1988:72). 3. *kham-bu*—peach, apricot [?] see also Molvray 1988:48. 4. *lcang-skya*—a kind of cane or reed (K. 764b). 5. *shug-pa*—cedar, juniper (see also Molvray 1988:77). Padma-'phrin-las adds that if these are not to be found, simply use powder of *sug-pa* (*sug phye*, cf. Molvray 1988:78). Similarly, Sde-srid Sangs-rgyas-rgya-mtsho (p. 234) remarks that one who cannot find the five barks should replace them with white legume (*sran*) powder.

[90] *Vajrâvalî* 116.4; Padma-'phrin-las 44.1; etc. The cow should be young, red and pure; the products should not be allowed to fall on the ground (Brag-phug Dge-bshes, p. 216, etc.). For copious details on the cow and its five products see, MV 2, n. 2 and also KL 498, n. 12.

[91] Skt. *âmalaka*.

[92] Cf. *Vajrâvalî* 116.7.

[93] This substance is repeated twice here. Some, such as Gung-thang-pa, omit this second occurrence; others, such as Brag-phug Dge-bshes, replace it with ground legumes (*sran phye*).

The cleansing substances of the supreme bathing are:

Tibetan	English
1. *dri-bzang 'dag-chal*	scented bathing powder
2. *dri-zhim-po'i 'bru-mar*	scented oil
3. *dri-bzang lnga'i phye-ma skam-po*	dry powder of the five scents
4. *dri-bzang lde-gu*	scented paste

As with the five-times-five ingredients, the more complex mixtures are nowadays purchased from the Tibetan Medical and Astrological Institute (Sman-rtsis-khang) in Dharamsala.

According to some traditions,[94] a mandala of nine *lha* is invited into the Victorious Vase (*rgyal-bum*) and the eight bathing vases. The chief *lha* of the mandala is generated in the Victorious Vase while the eight members of the entourage (*'khor*) are generated at the bathing vases situated at the four cardinal and four intermediate directions. A similar tradition is found also in some of the Hindu consecrations.[95] However, most ritual manuals follow Sa-skya-pa Grags-pa-rgyal-mtshan's (243.1.2–3) statement that it is not necessary to generate a *lha* inside the bathing vases. The process of empowering the bathing vases and cleansing substances here can be classified as intermediary between the two rituals of empowering the vases (*bum-sgrub*) and blessing the offerings (*mchod-pa byin-gyis brlab*). While through the empowerment of the vases the water of the vase is transformed into the *lha* of the mandala, the blessing of the offerings does not involve an invitation of a *lha*. The bathing vases are empowered through the fourfold process of cleansing, purifying into Emptiness, generating out of Emptiness and blessing with *Oṃ Āḥ Hûṃ*.[96] The 'roots' (*rtsa*) of the Buddhist religion, lamas, *Yi-dam*, Buddhas, Bodhisattvas, Heroes (*dpa'-bo*), Ḍâkinîs and Dharma Protectors (*chos-srung*) are dissolved into the string of mantras visualized inside the bathing vases, thereby blessing the bathing substances with nectar (*bdud-rtsi*). As in the case of empowering the Victorious Vase, a *dhâraṇî* thread (*gzungs-thag*) with a small action *vajra* (*las-rdor*) is placed on top of each of the bathing vases in turn. This thread transmits the powers of the

[94] Cf. 'Dul-'dzin, p. 345.
[95] Rangachari 1931: 125–128; etc.
[96] See the blessing of the offerings in the section on 'rituals of transformation' above.

empowering mantra (*sgrub-sngags*)[97] from the ritual master's heart to each of the bathing vases.

Translation:

Because it is necessary first to empower (*sgrub*) the bathing vase(s) (*khrus-bum*) and cleansing substance(s) (*'dag-rdzas*), the ritual helper (*mchod-g.yog*) places the *vajra* of the *dhâraṇî* thread on top of the vase of the three sweets (*mngar gsum*).[98]

1. The ritual master (*slob-dpon*) cleanses (the bathing vases) with water from the vase of action (*las-bum*) and with the mantra.

   Oṃ Khaṅga-ḍhṛk [Hûṃ Phaṭ].

2. Purify (them) with

   Śûnyata[99]*-[jñâna-vajra-svabhâva-âtmako 'haṃ].*[100]

   (They) transform into Emptiness.

3. From the continuum of Emptiness (appears) the (seed syllable) *Bhrûṃ*; from it, on the cleansing materials (*dag-byed*) such as the cleansing substances (*'dag-rdzas*) (which are) in vessels (made) of precious substances such as bronze and copper, and inside the bathing vases, (appears) at the center of a lunar disk, a ray of light, encircled with the mantras to be recited that end with the letter *Hûṃ* [?], (which) summons Lamas, *yi-dam*, Buddhas, Bodhisattvas, Heros (*dpa'-bo*), [360] *Dâkiṇî*s (*mkha'-'gro*), *Dharma* protectors (*chos-srung*), and in short, all the qualities of the animate and inanimate world (*snod-bcud*).[101] They dissolve into the string of mantras. By means of a descending stream of nectar from that (string), the cleansing substances are blessed.

4. Thus, the ritual helper first makes the *pad-kor* (*mudrâ*), then

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[97] The empowering mantra is: *Oṃ* [insert name of substance in the bathing vase] *snâna-pûja-megha-samudra-spharaṇa-samaya-śrîye Hûṃ*. It is recited for each of the bathing vases twenty-one times.

[98] This is the first among the eight bathing vases. For this and for the *dhâraṇî* thread, see above.

[99] Read *Śûnyatâ*.

[100] 'I am the *vajra* nature of the enlightened wisdom and Emptiness' see the section on 'rituals of transformation' in the introduction and also KL 243.

[101] This list includes the 'roots' (*rtsa*) of the Buddhist religion cf. Dagyab 1977: pp. 5–8, 17–19; B. 38–54; etc.

offers the *dhâraṇî* thread to the ritual master.[102] The ritual master (recites:)

Oṃ Āḥ Hûṃ

one hundred times. Then successively

Oṃ trimadhu-snana,[103] *Oṃ dadhi, [Oṃ] phala, [Oṃ] bruhi,*[104] *[Oṃ] gandhe,*[105] *[Oṃ] labja,*[106] *[Oṃ] oṣati,*[107] *[Oṃ] maṇi*

at the end of each of these attach

pûja-megha-samudra-spharaṇa-samaya-śrîye Hûṃ[108]

(and recite) each 21 times.[109] The ritual helper shifts the *vajra* (at the end) of the *dhâraṇî* (thread) to (each of the other) seven vases successively.[110] The *dhâraṇî* thread has to touch also the cleansing substances.[111] Recite as usual

Oṃ sarva-tathâgatâ[112]*-[abhiṣekata-samaya-śrîye Āḥ Hûṃ]*[113]

and

Oṃ Bhrûṃ Svâhâ.[114]
Oṃ amṛta-[âyur dade Svâhâ][115]

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[102] While the end of the *dhâraṇî* thread together with a small action *vajra* (*las-rdor*) attached to it is placed on the vase being empowered, the ritual master holds the other end of the thread next to his heart.

[103] Read *snâna*. These are the name mantras of the eight bathing vases.

[104] Read *vrîhi* cf. the consecration work by Grags-pa-rgyal-mthsan (G.) p. 243.4.5.

[105] Read *gandha*.

[106] Read *lâjâ*.

[107] Read *oṣadhi*.

[108] '*Oṃ* splendorous gathering of an extensive ocean of clouds of offerings *Hûṃ*.' (cf. KL 220; Skorupski 1983c:18).

[109] The mantra *Oṃ trimadhu-snâna-pûja-megha-samudra-spharaṇa-samaya-śrîye Hûṃ* ('*Oṃ* splendorous gathering of an extensive ocean of clouds of offerings for bathing with the three sweets *Hûṃ*.') is recited 21 times, then the mantra of the second bathing vase *Oṃ dadhi-snâna-pûja-megha-samudra-spharaṇa-samaya-śrîye Hûṃ* is recited etc.

[110] In coordination with the corresponding mantra.

[111] Which are placed in small vessels in between the bathing vases according to the sequence of their use in the ritual.

[112] Read *tathâgata-*.

[113] '*Oṃ* glorious gathering of all initiating Tathâgatas *Āḥ Hûṃ*' [?] or '*Oṃ* the glory of the vow of initiation of all Tathâgatas *Āḥ Hûṃ*' [?]. Cf. PC. 821 and R. 388.3–4.

[114] This is the heart mantra (*snying-po*, *hṛdaya*) of Gtsug-tor-rnam-rgyal (Uṣṇîṣavijayâ). See, for example, Padma-phrin-las, p. 60. The relation of the *lha* associated with *stûpas*, such as Gtsug-tor-rnam-rgyal, Gtsug-tor-dri-med (Vimaloṣṇîṣâ), 'Od-zer-dri-med (Raśmivimalâ), etc., to the consecration ritual will be discussed elsewhere.

[115] Cf. R. 398.5. '*Oṃ* bestow deathless life *Svâhâ*'. This is the *nye-snying* (*upahṛdaya*) mantra of Gtsug-tor-rnam-rgyal (*ibid.*).

and

Oṃ ye dharmâ [hetuprabhavâ hetuṃ teṣâṃ tathâgato hy avadat teṣâṃ ca yo nirodha evaṃ vâdî mahâśramaṇaḥ].[116]

The ritual master leads the recitation of these mantras 21 times.[117] The ritual helper collects the *dhâraṇî* thread.

2. *Empowering the flowers* (me-tog bsgrub)
At the climax of the ritual—the request to the *ye-shes sems-dpa'* to remain in the receptacle as long as *saṃsâra* lasts, which is performed both in the assembly hall and in front of Bodhanath Stûpa—the receptacles are blessed by means of scattering grain and flowers on them.[118] So that these grains and flowers will be potent, they first need to be charged with powers. As we have seen above this is an independent short form of the consecration ritual.[119] The grains and flowers are charged by means of the verse of Interdependent Origination, or the *ye dharma . . . gâthâ*:

Ye dharmâ hetuprabhavâ hetuṃ teṣâṃ tathâgato
hy avadat teṣâṃ ca yo nirodha evaṃ vâdî mahâśramaṇaḥ.[120]

The Tathâgata has proclaimed the cause,
as well as the cessation,
of all things (*dharma*) arising from a cause.
This is the Great *Śramaṇa's* teaching.[121]

This verse is considered to be the epitome of the Buddhist teachings. According to Boucher, by the 6th–7th centuries this verse "became

[116] The *ye dharmâ . . . gâthâ*, as above.

[117] Usually the chant leader (*dbu-mdzad*) leads the recitation by pronouncing the first syllables of each of the utterances. In special cases, as in the recitation of these empowering mantras, the ritual master leads the utterances.

[118] For a Hindu consecration in which a flower is used to transfer life into an object, see Bühnemann 1988: 193, n. 31. The consecration manual here (R. 361) mentions only flowers (*me-tog*). In practice, however, grain (barley or rice) scented with saffron is mixed with *tsam-pa-ka* 'flowers'. Although *tsam-pa-kas* (Sanskrit *campaka*, Mvy. 6151, MW 388b Michelia campaka) have graceful appearance of dry white flowers, they are seeds which grow in large pods. The *tsam-pa-kas* are imported into Tibet where they are widely used in rituals as substitutes for flowers.

[119] See the section on further rituals of consecration, section 3, in the introduction.

[120] The 'verse of interdependent origination' is very well known in both its Pâli and Sanskrit forms. For the Pâli see *Vinaya* I, p. 40 (*Mahâvagga* I, 23, 5 and 10). For the Sanskrit see Senart 1897: vol. 3, p. 62; and Waldschmidt 1962, ch. 28b, 10 and ch. 28c, 6 (translated into English by Kloppenborg 1973).

[121] Translated by Gómez 1989:51.

a manifestation of the Buddha's real presence at cultic centers . . ." (1991:15). As we have seen in the introduction, according to Atiśa, this verse is capable of consecrating. Atiśa's prescriptions for this ritual are: "One recites the mantra of interdependent origination three or seven times onto grain or flowers, and offers them [to the receptacle]."[122] The grain or flowers transfer the powers of the mantra into the receptacle, thereby consecrating it. Consecrations through the recitation of the *ye dharma . . . gâthâ* appear also in Advayavajra's *Kudṛṣṭi-nirghâtana*,[123] the *Âdi-karma-pradîpa*,[124] and other works in the Tanjur including those by Nag-po-pa[125] and 'Jam-dpal-bshes-gnyen[126] as well as another work by Atiśa.[127]

At the time of Padma-'phrin-las (1641–1717), this ritual which came to be called *Sûtra*-style consecration (see Bentor 1992) seems to have been considered as a slightly more elaborate version of the ritual prescribed by Atiśa and others around his time. This famous abbot of Rdo-rje-brag Monastery describes what certain people, including the Bka'-gdams-pas, considered to be *sûtra*-style consecration as follows: A mirror on which the 'verse of interdependent origination' is written with saffron, is placed on a heap of grain or flowers. The reflection of this *gâthâ* is absorbed into the grain or flowers. Then the monks circumambulate the object being consecrated and scatter on it the grain or flowers, which were 'empowered' (*sgrub*) with the 'verse of interdependent origination'.[128]

The ritual action of empowering the grain and flowers during the consecration at Dga'-ldan-chos-'phel-gling is a further extension of the ritual described by Padma-'phrin-las. It adds a tantric element to it. Before the consecration began, the ritual helper had written with

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[122] *De nas 'bru'am me-tog la rten-brel-gyi sngags lan gsum mam bdun bzlas la dbul-lo.* P. #5373, p. 179.1.2; #5041, p. 203.5.2–3.

[123] P. #3073; M.H. Shastri 1927:7–8.

[124] Cf. La Vallée Poussin 1898:192–194 and Beyer 1974:56–64.

[125] "Mchod-rten-gyi cho-ga-zhes-bya-ba," (Toh. 1259, P. 2388, vol. 56).

[126] "'Jam-dpal-gyi mtshan yang-dag-par brjod-pa'i byang-chub chen-po'i sku-gdung-gi cho-ga," (Toh. 2568).

[127] "Tsha-tsha'i cho-ga," (P. 4868, vol. 86); see also "Sâ-tsha bya-ba'i rim-pa," (P. 2401, vol. 56).

[128] *"Gzhan yang Bka'-gdams sogs nang-bar rab-tu gnas-pa'i sngon rol-tu 'bru'i phung-po spungs-pa'i steng-du me-long la dri-bzang-gis rten-'brel snying-po bris-pa bzhag-ste dge-slong-rnams-kyis bskor-te rten-'brel snying-po'i gzungs-sgrub byas-pa'i me-tog-gis rten la gtor-pa la rab-gnas-kyi sgras btags-pa sogs mdo-lugs-kyi rab-gnas-su bzhag kyang chog-par snang-ngo"* (Padma-'phrin-las, p. 5).

saffron powder the seed syllables of the five Tathâgatas on the brass bathing mirror as follows:

Oṃ

Trâṃ Āḥ Hrîḥ

Hûṃ

Around the edge of the mirror beginning at the seed syllable *Hûṃ* he had written the verse of interdependent origination. He places this mirror on top of a shallow brass bowl, occasionally called *gzungs-bum*,[129] or '*dhâraṇî* vase', containing grain and flowers. At the beginning of the empowerment of the flowers the ritual helper places the *dhâraṇî* thread and the action *vajra* on top of this mirror. The ritual master visualizes that the letters written on the mirror rise up. A radiant ray of light invites all the qualities of *saṃsâra* and *nirvâṇa* and all the blessings of the Buddhas and Bodhisattvas. They dissolve in the mantras and flowers. Then the ritual master holds the end of the *dhâraṇî* thread next to his heart, while reciting the verse of interdependent origination one hundred times. Thereby as we have seen before, this mantra travels along the thread and charges the letters on the mirror. Then, while the ritual helper pours water from the vase of action on the letters written on the mirror, the ritual master brushes them off with a *dûrvâ* grass brush. The letters of the mantra which dissolve into the water permeate the grain and flowers. Thus in a similar but slightly more elaborate way than that described by Atiśa and later by Padma-'phrin-las, the grains and flowers are impregnated with the powers of the *ye dharma . . . gâthâ*. In addition, they are permeated with the tantric seed syllables of the five Tathâgatas. As in the consecration rituals described by Atiśa and Padma-'phrin-las, these grains and flowers will be scattered on the receptacle. This is the first example of a previously independent consecration ritual incorporated into the extensive performance we encounter.[130]

The empowering of the grain and flowers as performed in the assembly hall is often only the final reenactment and renewal of empowering performed by the ritual master in seclusion over a lengthy period of time.[131] Also in performing brief consecrations lamas do not

[129] Gter-bdag-gling-pa, work 1, pp. 11–12.

[130] See the section on further rituals of consecration in the introduction.

[131] See for example Brag-phug Dge-bshes, pp. 217.2 and 200.5–6.

simply recite the verse of interdependent origination onto the grain and flowers for the first time. It is through a multitude of blessings accumulated during long retreats that the grain is empowered with the powers of numerous recitations of mantras. In addition, the powers of a previously consecrated image, preferably one consecrated by a highly revered lama, are also transmitted into the grain and flowers which is then used for consecrating the new image.[132]

Translation:

Place the bathing mirror on which the *Ye dhar* . . .[133] has been written on top of a vessel (containing) flowers.[134] [361] Offer it in front of the ritual master. Place the *dhâraṇî* thread with its *vajra* on the mirror.

> The letters (on the mirror) rise up; a radiant blazing ray of light invites all the qualities of existence (*srid-pa*) and peace (*zhi-ba*) and all the blessings of the Victorious Ones and their Sons. They dissolve in the string of mantras and flowers.

The ritual helper offers the *dhâraṇî* thread (to the ritual master). The ritual master leads the recitation of the:

> *Ye dhar[mâ hetuprabhavâ hetuṃ teṣâṃ tathâgato hy avadat teṣâṃ ca yo nirodha evaṃ vâdî mahâśramaṇaḥ]*.[135]

After reciting (it) about one hundred times, the ritual helper collects the *dhâraṇî* thread. The ritual master holds the *dur-ba* grass[136] brush and the mirror in his right and left hands (respectively). The ritual helper pours[137] water from the vase of action (*las-bum*) on the mirror. This water, into which the letters (written on the mirror) dissolve, permeates the flowers (in the vessel).

3. *The empowering of the* gu-gul *and white mustard*

The *gu-gul* and white mustard will be used for wrathful purification (*drag-pos sbyangs*) and elimination of obstructions during the

[132] Brag-phug Dge-bshes 200.6.

[133] The *ye dharmâ* . . . *gâthâ*, as above.

[134] In practice the vessel contains grain (mostly barley) perfumed with saffron powder etc. and mixed with *tsam-pa-ka* 'flowers'.

[135] The *ye dharmâ* . . . *gâthâ*, as above.

[136] Read *dûrvâ*, this will not be noted below. According to MW 499 *Panicum dactylon*. See Gonda 1985:108–121.

[137] Copy B has *sbreng* for *sgreng*.

consecration. Now they are transformed into formidable entities by means of wrathful mantras. The *gu-gul* (Skt. *guggulu* or *guggula*)[138] is a fragrant gum resin used also as a medicament.[139] Here the *gu-gul* is used as incense whose empowered fragrance expels obstructions. The powers of Rdo-rje-'jigs-byed's wrathful action mantra (see below) are transmitted through the *dhâraṇî* thread to the *gu-gul*. Similarly the white mustard is empowered through the *dhâraṇî* thread with the wrathful mantra of *Sumbha Ni* . . .[140] and the hundred syllable mantra of Rdo-rje-'jigs-byed (see below).

According to Brag-phug Dge-bshes, the recitation of these mantras is accompanied by the following visualization.

> From [one's] heart an immeasurable assemblage of the Wrathful One emanates. By dissolving into the substances for fumigation and scattering the Wrathful Ones are transformed into the appearances of those substances. Therefore those substances turn into powerful, potent and able substances empowered with the ability to disperse to a great distance all kinds of spirits, and obstructions which lead astray, through touching or fumigating any object they are scattered on.[141]

Similarly Bstan-pa-dar-rgyas, the retired chant leader of Dga'-ldan-chos-'phel-gling Monastery explains that through the recitation of these wrathful mantras the white mustard is conceived of as being transformed into human skulls which later during the purification would be launched at the obstructions to expel them.[142] The use of white mustard for destroying obstruction has a long history in India (Gode 1963).

Translation:

A. Empowering the *gu-gul*.

Place the *vajra* (at the end) of the *dhâraṇî* (thread) on top of the *gu-gul*. The ritual master leads the recitation of:

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[138] Mvy 6257; according to MW p. 356b, Bdellium or the exudation of Amyris agallochum (a fragrant gum resin, used as a perfume and medicament); see also Molvary 1988:49; Kohn 1988:387.

[139] Go-'jo Dbang-'dus 1983:78–79; Kohn 1988:387 n. 37;

[140] Cf. Mvy. 4327, 4328; Buffetrille 1987: n. 24 which quotes also a work by Stein unavailable to me; Stutley 1977:289. See also Snellgrove 1987:141, n. 50.

[141] *Thugs-ka nas khro-bo'i tshogs dpag-tu med-pa 'phros-te/ bdug-rdzas dang brabs-rdzas la thim-pas khro-bo-rnams bdug-rdzas dang brabs-rdzas de dang de'i rnam-par gyur-pa/ des dngos-po gang la gtor-zhing reg-pa dang bdug-pas gdon-bgegs log-par 'dren-pa'i rigs thams-cad rgyang ring-du 'byer-bar byed nus-pa'i grub-pa'i rdzas mthu-stobs nus-pa dang ldan-par gyur/* p. 217.3–5.

[142] Private conversation, Bodhanath 1988.

Hrîḥ Ṣṭrîḥ [Vikṛtânana Hûṃ Phaṭ].[143]

one hundred times.

B. Empowering the white mustard (*yungs-kar*).
Place the *dhâraṇî vajra* on top of the white mustard. (The ritual master) leads (the recitation of:)

Sumbha Ni [sumbha Hûṃ gṛhṇa gṛhṇa Hûṃ gṛhṇâpaya gṛhṇâpaya Hûṃ ânaya Ho bhagavan vidyâ-râjâ Hûṃ Phaṭ].[144]

one hundred times, the hundred syllable mantra (of Rdo-rje-'jigs-byed):

Yamântaka [samayam anupâlaya Yamântaka tvenopatiṣṭha dṛḍho me bhâva supoṣyo me bhâva sutoṣyo me bhâva anurakto me bhâva sarvasiddhim me prayaccha sarvakarma suca me cittaṃ śrîyaṃ kuru Hûṃ ha ha ha ha hoḥ bhagavan Yamântaka ma me muñca Yamântaka bhâva mahâsamayasatva Āḥ Hûṃ Phaṭ].[145]

three times. Collect the *dhâraṇî* thread.

[143] This is Rdo-rje-'jigs-byed's action mantra. Notes to this mantra will not appear below.

[144] Cf. PC. 829. For an English translation of this mantra (given with a few variations) see B. 263. See also La Vallée Poussin 1896:I.9; Tsong-kha-pa 1981:98; Skorupski 1983c:104; Kohn 1988. See also "Half peaceful (half wrathful) purification" below.

[145] See pp. 439, 459–460, etc.

II. The Actual Consecration

Announcing the consecration (snyan-gsan-gyis gsol-gtab)

This is a highly dramatic moment in the performance when all the monks, wearing the outer ceremonial robe, stand up on their seats. The announcement of the ritual and its purpose is one of the common elements found in both Buddhist and Hindu rituals which goes back to the Vedas. Gonda defines the Vedic ritual act, which is known as *saṃkalpa* as the performer's

> . . . determination (earnest resolution and conscious will) to direct and control his energies in such a way as will secure the attainment of the object in view, the declaration of what rite he is to perform and for what purpose . . . (1980:312).

According to Bühnemann:

> At the beginning of the *pûjâ* its performance has to be declared by the *saṃmkalpa* formula which specifies the kind of *pûjâ* that is going to take place and the fruit that is desired.[1]

Similarly, Kane[2] says that ". . . there are certain matters common to almost all rites . . ." one of which is the "*saṃkalpa* (a declaration of what rite he is performing and for what purpose)."[3] These statements can be applied to Tibetan consecration as well.

In the case of announcing the consecration, a Vedic ritual action was given a Buddhist pattern through an adaptation of the *buddhânusmṛti* practice. The *buddhânusmṛti*, or calling to mind the qualities of the Buddha, and its purposes, which are variously explained in the different sources, were thoroughly discussed by Harrison (1978 & 1992). Following the generation of oneself as a *lha*, a meditation on the qualities of the Buddha may seem superfluous. Yet, we cannot assume that the consecration was always constructed in this form. The announcement, even here, contains no tantric elements except the action mantra of Rdo-rje-'jigs-byed appended at the end of each unit. It is

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[1] Bühnemann 1988:83.

[2] Kane 1974:II, p. 212.

[3] Later Hindu consecration rituals include four principle stages, "the *saṃkalpa*—or solemn declaration of the purpose and the intention, the *homa* or oblation, the *utsarga*, i.e., the declaration that the object has been dedicated, and the *dakṣinâ* and feeding the Brahmans." Gonda 1954/1975:372, which seems to be based on Kane 1974:II, p. 842.

possible that this ritual action opened a non-tantric version of the consecration. Unfortunately, almost nothing is known about pre-tantric Buddhist consecration rituals. We can only speculate on how this recollection of the Buddha could serve as an invocation for the ritual, and as means for acquiring powers needed for its performance through meditation.

The *buddhânusmṛti* may also serve to endow the receptacle with the various qualities of the Buddha recollected in the practice. This has parallels in certain present-day Theravâda consecrations.[4] After all one of the main aims of both *buddhânusmṛti* and consecration is encountering a Buddha. The *buddhânusmṛti* may also reflect an early form of consecrating images that was incorporated into the later complex procedure within a different context. This would be similar to the process that occurred with regard to the opening of the eye, enthronement offerings, the recitation of the verse of Interdependent Origination and so forth.[5]

We cannot establish even that the announcement by means of *buddhânusmṛti* always opened the ritual. In one of the earliest Tibetan consecration works written by Phag-mo-gru-pa (1110–1170),[6] this is indeed the case. *Buddhânusmṛti* serves also in the announcement of the bathing ritual even in its form incorporated into the consecration (see below). However, in Nag-po-pa's consecration manual found in the Tibetan Tanjur (translated during the time of Rin-chen-bzang-po)[7] the *buddhânusmṛti* is included in the second announcement (see R. 394.4–395.3) made after the invitation of the *lha*.[8] At this point of the ritual the *buddhânusmṛti* can definitely serve as a consecratory process, through which the receptacle is endowed with all the recollected qualities of the Buddha.

We might also speculate on the development of specialized rituals such as consecrations. Some of the earliest known Buddhist rituals including the *buddhânusmṛti* and the confession of sins (*gso-sbyong, poṣadha* or *upoṣadha*)[9] play a marginal role in the consecration. The former ritual is employed in the announcement, while the later, when performed for auspiciousness (*bkra-shis-kyi gso-sbyong*), can in certain

[4] Swearer 1995.
[5] See the section on further rituals of consecration, in the introduction.
[6] Work 1, pp. 647–648.
[7] De Jong 1972: section 15.
[8] Toh. 1822, pp. 528.4–529.3.
[9] See the section on further rituals of consecration, in the introduction.

circumstances also serve as a substitute for the consecration. Perhaps in certain times and locations well known rituals were adapted to function as consecrations. Later when more specific rituals for consecration were developed the earlier adaptations were marginalized. But, again, the data at hand does not enable us to reconstruct the early forms of consecration.

In its present form in the tantric consecration, the *buddhânusmṛti* serves to reiterate basic Buddhist principles. This function is even more evident in the following ritual action.

Translation:

Then, every one stands up wearing the outer (yellow) garment (of fully ordained monks)[10] [362] holding (their) *vajra* and bell. The ritual helper (*mchod-g.yog*) distributes barley for scattering (*'thor-nas*),[11] and fumigates the receptacle(s to be consecrated) and the entire assembly.[12]

> I shall consecrate[13] this, which is the Buddha, the Blessed One (*bhagavat*),[14] the Tathâgata, Arhat, the completely Enlightened One (*saṃyaksambuddha*), endowed with knowledge and conduct (*vidyâ-caraṇa-saṃpanna*), the Sugata, knower of the world (*loka-vit*), charioteer of people to be tamed (*puruṣa-damya-sârathi*), the Supreme One (*anuttara*), teacher of *lha* and people (*deva-manuṣyâṇâm śâstâ*), the Buddha, the Blessed One, endowed with perfect conception[15] of cause and effect, the knower of all *dharmas*, the Blessed One.

After playing the cymbals (*sil-snyan*) in *sil-'ur-chem*,[16] clang them (*brdab-sil*) three times.

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[10] If qualified to wear it (*snam-sbyar, saṃghâṭî*) see K. 1594.

[11] This grain which will be scattered in the air, again substitutes flowers. It serves as a basis (*rten*) for elaborate visualized offerings which accompany any supplication.

[12] When the ritual helper, who walks around the assembly hall approaches the rows of monks they draw the incense smoke towards their faces and inhale it.

[13] These verses can be found in the consecration work by Nag-po-pa, Toh. 1822, pp. 528.4–529.3 with some changes additions and omissions.

[14] Since the qualities enumerated in this section are, for the most part, better known in Sanskrit, they will be given in parenthesis in that language here.

[15] *Dgongs*. Copy B, R. 405.5, DZ 368.4 have *dgos* In copy B it looks like *dgongs* (or another word) was corrected to *dgos*. Nag-po-pa, Toh. 1822, p. 528.4–5 has *rgyu dang 'bras-bu phun-sum-tshogs-pa gsung-pa* 'the teacher of the complete cause and effect' [?].

[16] A specific way of playing the cymbals.

Oṃ namo bhagavate Śâkyamuniye[17] *tathâgatâya arhate samyaksaṃbuddhâya tadyathâ Oṃ muni muni mahâmuniye*[18] *Svâhâ.*[19]
Oṃ Hrîḥ Ṣṭrîḥ Vikṛtânana Hûṃ Phaṭ.

The music stops here.[20] The assembly scatters the flowers.[21] [363]

Oṃ Vajrasattva Hûṃ.

I shall consecrate this, which is the Buddha, the Blessed One who is perfectly endowed with the thirty-seven limbs of enlightenment (*bodhi-pakṣya-dharma*), the ten powers (*daśa-bala*), the four assurances (*vaiśâradya*), the three unique applications of mindfulness (*âveṇika-smṛty-upasthâna*), and great compassion (*mahâ-karuṇâ*), etc. in sum endowed with the *dharmas* of learner and one with no more to learn (*śaikṣâśaikṣa*), free from all faults, endowed with immeasurable qualities of the Sugata, the Blessed One.

Play the cymbals in *sil-'ur-chem.*

Oṃ namo bhagavate Śâkyamunaye[22] *[tathâgatâya arhate samyaksaṃbuddhâya tadyathâ Oṃ muni muni mahâmunaye Svâhâ]. Oṃ Hrîḥ Ṣṭrîḥ [Vikṛtânana Hûṃ Phaṭ].*

The music stops here. The assembly scatters the flowers.

Oṃ Vajrasattva Hûṃ.

I shall consecrate this, which is the Buddha, the Blessed One, who is endowed with the five aggregates beginning with supreme morality,[23] the three miraculous displays (*prâtihârya*), [364] the three meditative concentrations (*samâdhi*), the three trainings (*śikṣâ*), the four states of Brahma (*brahma-vihâra*), the four concentrations (*dhyâna*), perfectly endowed with the

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[17] Read *śâkyamunaye*, as in R. 363.5.

[18] Read *munaye*.

[19] '*Oṃ* homage to the Blessed One Śâkyamuni, the Tathâgata, the Arhat, the completely Enlightened One, namely *Oṃ* Sage, Sage, Great Sage *Svâhâ*.' This is Buddha Śâkyamuni's mantra.

[20] Throughout the recitation of these mantras music is played.

[21] That is to say, its grain substitute, as an offering.

[22] See above.

[23] These are the *asama-sama-pañca-skandhas*, *mi-mnyam-pa dang mnyam-pa'i phung-po lnga*, see Mvy. 103–108 and Rigzin 1986:314; or the *pañcânâsrava-skandha*, *zag-med-kyi phung-po lnga*, see Rigzin 1986:359; Lamotte 1944–1981:1233 note 3 and 1349–1361.

four noble truths (*ârya-satya*) and with perfect unmistaken knowledge of these, has mastered all knowable objects (*jñeya*), entirely abandoned the defilements (*kleśas*), etc. victorious over the four Mâras,[24] the Blessed One.

Play the cymbals in *sil-'ur-chem*.

Oṃ namo bhagavate Śâkyamunaye [tathâgatâya arhate samyaksaṃbuddhâya tadyathâ Oṃ muni muni mahâmunaye Svâhâ].
Oṃ Hrîḥ Ṣṭrîḥ [Vikṛtânana Hûṃ Phaṭ].

The music stops here. The assembly scatters the flowers.

Oṃ Vajrasattva Hûṃ.

I shall consecrate this, which is the Buddha, the Blessed One, who has completely perfected the six perfections (*pâramitâs*), perfectly accumulated the accumulations[25] of merit and knowledge (*puṇya-sambhâra* and *jñâna-sambhâra*), perfectly adorned with the thirty-two major marks of the Great Being (*mahâpuruṣa-lakṣaṇa*), embellished with the 80 minor marks (*anuvyañjana*),[26] [365]—by looking at the body of the Great Being there is no satiation (*atṛptâ*), by seeing it there is no disharmony (*apratikûlo darśanena*)—his Form Body is the ultimate attainment [?], the kin of all beings, the Blessed One.

Play the cymbals in *sil-'ur-chem*. Then clang them three times.

Oṃ namo bhagavate Śâkyamunaye [tathâgatâya arhate samyaksaṃbuddhâya tadyathâ Oṃ muni muni mahâmunaye Svâhâ].
Oṃ Hrîḥ Ṣṭrîḥ [Vikṛtânana Hûṃ Phaṭ].

The music stops here. The assembly scatters the flowers.

Oṃ Vajrasattva Hûṃ.

Generating the mind of enlightenment (sems-bskyed)

Almost every Tibetan ritual includes in its preliminaries a ritualization of the generation of the mind of enlightenment. There are two types

[24] See Lopez 1988:24–27.
[25] Or equipments.
[26] Cf. de Jong 1954; Wayman 1957; K. 2309–2310, 1637; Rigzin 1986:341–343, 250–252.

of *bodhicitta*: ultimate *bodhicitta* (*don-dam sems-bskyed, paramârtha-cittotpâda*) and relative *bodhicitta* (*kun-rdzob sems-bskyed, saṃvṛti-cittotpâda*).[27] Ultimate *bodhicitta* is the realization that the nature of all phenomena is Emptiness. Relative *bodhicitta* is the Bodhisattva vow to liberate all sentient beings and lead them to enlightenment. While through ultimate *bodhicitta* the Bodhisattva accumulates knowledge (*ye-shes tshogs*), through the relative *bodhicitta* he or she accumulates merit (*bsod-nams tshogs*). Here we are concerned only with the relative mind of enlightenment.

The generation of *bodhicitta* was performed already twice during the preliminaries, once within the seven limbed ritual (*yan-lag bdun, saptânga-pûja*) according to the *Bhadra-carî-praṇidhâna*,[28] and once within the preliminaries to the generation of oneself as a *lha*.[29] As noted previously, this ritualization of a basic Mahâyâna idea serves to provide the performer with the requisite religious and moral attitude.

Now the generation of the mind of enlightenment is repeated with a special reference to the consecration ritual. For this purpose, a short passage is adopted from the *Mahâ-sannipâta-ratna-ketu-dhâraṇî-nâma-mahâyâna-sûtra ('Phags-pa 'Dus-pa Chen-po Rin-po-che Tog-gi Gzungs-zhes bya-ba Theg-pa Chen-po'i Mdo)*.[30] In this passage the audience of the Buddha praises him for having already accomplished a multitude of Bodhisattva actions.[31] This praise is then used in *stûpa* and *tsha-tsha*[32] texts found in the Tanjur as the Bodhisattva's vows taken by the performers of the consecration. In return, the performers request *siddhi*s (*dngos-grub*) which will enable them, *inter alia*, to perform the ritual.

One of these texts was written by Padma-lcags-kyu who, in his work on the making and consecrating of *tsha-tsha*s through a ritual

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[27] See for example *Śikṣâ-samuccaya*, chapter 1; Dargyay 1981.

[28] See above, 'the preliminary rituals'.

[29] DK p. 92.5.

[30] As pointed out by PC p. 825; Sde-srid Sangs-rgyas-rgya-mtsho, p. 245; Padma-'phrin-las, p. 5.2. For Sanskrit edition, see Dutt 1959/1984: vol. 4; Kurumiya 1978. The Tibetan is found in Toh. 138; Tog Palace, vol. 76, etc.

[31] The content of this *sûtra* is outlined by P.C. Majumdar in his introduction to the edition of this text found at Gilgit (Dutt 1959/1984: vol. 4, pp. i–xiv). Our passage is taken from the fourth chapter. An improved edition of this same text is supplied by Kurumiya (1978).

[32] See the works on *tsha-tsha*s by Kong-sprul, Mi-pham and Zhu-chen in the bibliography of Tibetan works as well as the *Lakṣa-caitya-samutpatti* (Rajapatirana 1974), Hsüan Tsang 1885: book 2:146–7 *Sarvadurgati-pariśodhana Tantra* 74a–78b; Schopen forthcoming; etc.

of Ajitadhâra or Sitâtapatrâ (*Gdugs-dkar-mo-can*)[33] gives instructions concerning the making of the *tsha-tshas* (pp. 400–403), the invitation of the *ye-shes sems-dpa'* therein (p. 403.2),[34] and on making offerings including the eight offerings special to *stûpas* (pp. 403–404).[35] Then he says:

> Then the ritual master (*slob-dpon, vajrâcârya*) endowed with the thought of enlightenment will pronounce the [following] verses. May the supreme Buddha consider me. I shall relieve all sentient beings . . .[36]

Then he appends the praise found in the *Mahâ-sannipâta* transformed into the first person with some variations (cf. R. 366.1–367.5). Thereafter the *vajrâcârya* requests, "May you bestow on me various accomplishments (*dngos-grub, siddhi*) in accordance with my virtue."[37] Then the *ye-shes sems-dpa'* is invited again, initiation is conferred, and offerings and praises are made.

Śântigarbha's *stûpa* ritual[38] is very similar in content to that of Padma-lcags-kyu. Its treatment of the generation of the mind of enlightenment is in places, however, closer to that of Khri-byang Rin-po-che's consecration manual than that of Padma-lcags-kyu. The aspiration begins with, "I request all the Buddhas, the Blessed Ones, who are endowed with immeasurable extremely astonishing rigor to consider me."[39] Similar words of praise, which do not appear in Padma-lcags-kyu's text, are found in Khri-byang Rin-po-che's consecration manual. The performer continues in the first person "I will relieve all sentient beings . . ." and ends with: "Therefore may you grant me the highest bequest, bestow [on me] supreme accomplishments of activity,"[40] which is similar to Khri-byang Rin-po-che's consecration

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[33] Toh. 3107. The name of the *lha* is given in the Sanskrit title as Ajitadhâra and in the Tibetan title as Gdugs-dkar-mo-can.

[34] The *lha* had been previously invited also into the clay (p. 401.6) and *bimbi* (*'bi-'bi*, p. 402.2).

[35] These eight offerings are included also in the manual translated below (R. 438.4–440.6).

[36] *De nas slob-dpon byang-chub-sems ldan-pas tshigs-bcad brjod-bya-ste/ bla-med sangs-rgyas bdag la dgongs/sems-can thams-cad dbugs dbyung-zhing/ ibid.*, p. 404.6.

[37] *Bdag-gi sdig bral mthun-pa-yi/ dngos-grub sna-tshogs bdag la stsol* (*ibid.* p. 405.2).

[38] Toh. 2652.

[39] *Ngo-mtshar chen-po grangs-med-pa'i brtson-'grus dang ldan-pa'i sangs-rgyas bcom-ldan-'das thams-cad bdag la dgongs-su gsol* (p. 609.5).

[40] *De-bas na bdag la las-kyi dngos-grub mchog stsal nas gnang-ba dam-pa mdzad-du gsol/* p. 610.2; compare to R. 367.5.

manual. It is likely, therefore, that works such as Śântigarbha's *stûpa* text were the source for the generation of the mind of enlightenment in Tibetan consecration texts. This is supported also by Padma-'phrin-las' explanatory work on consecration.[41] Moreover, it is also clear that the Tibetan authors did not draw this passage directly from the *Mahâ-sannipâta Sûtra* since their texts contain most of the variations which appear in Padma-lcags-kyu and Śântigarbha's works. But it is important to note that some authors of explanatory works did know the *sûtra* source of this passage. In fact, the First Paṇchen Lama[42] and Sde-srid Sangs-rgyas-rgya-mtsho[43] mention only the *Mahâ-sannipâta Sûtra* as the source for the Bodhisattva aspiration. Padma-'phrin-las[44] is the only author known to me that mentions the Tanjur source in addition to the *sûtra* source.

The Tanjur adaptations of the passage in the *Mahâ-sannipâta Sûtra* also expand the Bodhisattva vow to include the eradication of the five poisons (*dug lnga*). These include desire (*'dod-chags*), hatred (*zhe-sdang*), jealousy (*phrag-dog*), and avarice (*ser-sna*) in addition to ignorance (*ma-rig-pa*), which alone appears in the *Mahâ-sannipâta.* The systematization of the five poisons is usually considered to be a later development related to the five Tathâgata 'families' (*rigs lnga, pañca-tathâgata*).[45]

The Tibetan consecration text supplies an additional element to the Bodhisattva vows as adapted in the Tanjur works mentioned above. It includes not only the Bodhisattva aspiration but also a dedication of the merit acquired by the performance of the consecration toward achieving the Bodhisattva's aims. It has:

> For the sake of all sentient beings I shall consecrate a receptacle of the three precious ones. By that power I shall relieve all sentient beings . . .[46]

In conclusion, the praise to the Buddha of the *Mahâ-sannipâta Sûtra* was incorporated into the consecration ritual for the generation of the mind of enlightenment by the performer, and for his or her request

[41] P. 5.3.
[42] P. 825.
[43] P. 245.
[44] *Ibid.*
[45] Snellgrove, *Hevajra-Tantra* introduction.
[46] *Bdag-gis sems-can thams-cad-kyi don-du dkon-mchog gsum-gyi rten rab-tu gnas-par bgyi bas/ de'i mthus bdag-gis sems-can thams-cad-kyi dbugs dbyung-ngo/* (R. 366.1–2).

for *siddhis*. It was later given the additional function of dedicating the merit gained through the performance of the consecration. It thus supplies the motivation for the performers of the consecrations which is not identical to that of the patron.

The generation of *bodhicitta* is performed while kneeling after having stood for the announcement. Holding their hands in *añjali mudrâ*, the monks offer a flower to accompany their request for *siddhis*.

Translation:

Then, as for the generation of the mind of enlightenment: having squatted down,[47] join the hands in the *añjali mudrâ* while holding a flower.[48]

Having prostrated to all the Buddhas,[49] the Blessed Ones, who are endowed with innumerable and inconceivable great marvels, I go for refuge. May all of them consider me. [366] For the sake of all sentient beings I shall consecrate a receptacle of the Three Precious Ones (*dkon-mchog gsum*). By the power of that I shall relieve all sentient beings. I shall liberate (them) from the great abyss of cyclic existence (*'khor-ba*). I shall defeat all the opposing and misleading forces. I shall clear all defiled conceptions[50] which link the karmic inclinations (*bag-chags*) of sentient beings. I shall break down the mountain of pride of sentient beings. I shall uproot the tree of rebirth of sentient beings. I shall smash into dust the sun of the lord of death. I shall clear the darkness of ignorance. I shall guide the faithless, heretics and those holding wrong views into the right views and transform them into believers. I shall reverse the river of *karma*. [367] I shall dry the ocean of existence (*srid-pa*). I shall light the lamp of *dharma*. I shall show the path to enlightenment. I shall lead to patience and calm. I shall widely bestow[51] the bliss of meditative concentration (*bsam-gtan, dhyâna*). I shall extinguish the host of fires of desire. I shall demolish the sharp weapon of hatred. I shall guide to

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[47] Copy B has *tsog-pur* for *tseg-bur*.

[48] In practice, instead of flowers the monks hold a stick of incense as an offering.

[49] These verses are also very loosely translated in Ötrul 1987:58.

[50] *Nyon-mongs-pa'i rtog-pa. Mahâ-sannipâta* Tog Palace, vol. 76, p. 110.6, Zhi-ba'i-snying-po, Toh. 2652, p. 609.6, and G. 247.1.4 have *nyon-mongs-pa'i rnyog-pa* 'the stains of the defilements (kleśas)'; Sanskrit: *kleśa-kâluṣyaṃ* (Kurumiya 1978:99).

[51] *Cher-stsal. Mahâ-sannipâta ibid.* has *rtser-stsal*, Sanskrit: *krîḍâpitâ* (Kurumiya 1978:100).

> truth. I shall calm the turmoil of jealousy. I shall untie the knot of avarice.[52] I shall appease all suffering. Having entered the city of great bliss and fearlessness, I shall abide there. Therefore, may you bestow and grant me supreme accomplishments (*dngos-grub, siddhis*) of activity.

Take off the outer garment and sit back in rows.

Showing in the mirror (me-long bstan-pa)

One more action must yet be completed before the ritual actions of inviting the *lha* into the receptacle can commence. This action is described very briefly in the manual as: "Before the generation of the receptacle complete the showing in the mirror."[53] The ritual performed at Dga'-ldan-chos-'phel-gling was not the first consecration of Bodhanath Stûpa. The *ye-shes sems-dpa'* had been present in the *stûpa* before the ritual began. For the sake of the annual reconsecration of Bodhanath Stûpa, the renewal of the previous consecrations, the *ye-shes sems-dpa'* is invited from the *stûpa* into the assembly hall of the monastery where the ritual is performed. This short ritual was performed by two monks during the preliminary steps of the consecration described so far. Since I remained in the assembly hall with the majority of the monks, the following is based on the description of this ritual action given to me by the retired chant leader (*dbu-mdzad zur-pa*) and the ritual helper, or *vajra* of action (*mchod-g.yogs, las rdo-rje*) Bstan-pa-dar-rgyas.

Two monks were sent with one of the mirrors from the bathing mandala (*khrus-dkyil*, see Diagram 2) to Bodhanath Stûpa. Standing in front of the *stûpa*, one holding the mirror while the other holds incense as an offering to the *lha*, they invite a reflection of the *ye-shes sems-dpa'* into the mirror. The invitation is performed in a similar manner to the invitation into the receptacle in the main part of the consecration (R. 406.5) which will be discussed below. The *lha* is not invited to abandon the *stûpa*, but to produce a reflected image which corresponds exactly to the original. Another common simile for this is a candle lighting another candle, as occurs, for example, in the generation manual.[54] The *ye-shes sems-dpa'* is conceived of as

[52] Copy B has *mdud-pa* for *mdud-pha*.
[53] *Rten-bskyed gong la me-long bstan tshar-ba byed/* R. 367.6.
[54] DK. 143.6. For the use of this simile in Hindu rituals, see Bühnemann 1988:88 and Colas 1989:143.

present in the ritual mirror for the duration of the consecration. This mirror is kept on the bathing mandala next to the representation of the receptacle facing the ritual master (as in Diagram 2).

The symbolism of the mirror is evoked in the course of the consecration in more than one way. The mirror's most evident use at this point of the ritual is to capture the reflection of the *ye-shes sems-dpa'* of the *stûpa* and convey it into the assembly hall of the monastery. However, the production of a mirror image of the *lha* in the mirror immediately brings to the mind of any monk versed in rituals the mirror initiation. Thereby it alludes to the nature of that *lha* as well as of all phenomena, as that of an image in a mirror.

The mirror initiation which will be performed also in the main part of the consecration is as follows.

> The ritual master makes the reflected image of [his] *vajra* rise in the mirror and offers it to the receptacle while reciting with melody: 'From *Āḥ* a mirror arises. *Āḥ* phenomena (*dharmas*) are like reflected images [arising in a mirror] clean, pure, uncontaminated, ungrasped and inexpressible.'[55]

This recitation is drawn from the initiation manual, which goes on to say,

> As in a mirror, clear, pure, uncontaminated, myself Rdo-rje-sems-dpa' (Vajrasattva), the essence of all Buddhas, oh son, dwell in your heart. Devoid of own nature, unestablished, knowing *dharmas* in that way, act without an equal for the sake of sentient beings. You are born as a son of the Protectors. Know that generally all *dharmas* are like reflected images, and particularly Rdo-rje-sems-dpa', who dwells in your heart, is like a reflected image in a mirror.[56]

The purpose of the mirror initiation is to create a predisposition for the realization of all *dharmas*, including *lha*, those visualized during meditations and those residing at *stûpas*, as reflected images in the

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[55] *Slob-dpon nas me-long-du rdo-rje'i gzugs-brnyan shar-ba rten la 'bul/ dbangs-rta dang bcas/ Āḥ las skyes-ba'i me-long-du gyur/ Āḥ chos-rnams gzugs-brnyan lta-bu ste/ gsal-zhing dag la rnyog-pa med/ bzung-du med-cing brjod-du med/* (R. 419.4–5).

[56] *Rdo-rje-sems-dpa' me-long bzhin/ der ni gsal dag rnyog-pa med/ sangs-rgyas kun bdag-rang-nyid ni/ bu khyod-kyis ni snying la zhugs/ rang-bzhin med-cinggnas med-par/ chos-rnams de-ltar shes nas khyod/ sems-can don ni mnyam-med byos/ skyob-pa-rnams-kyi sras-su skye/ spyir chosthams-cad gzugs-brnyan lta-bu dang/ khyad-par-du rang-gi snying la zhugs-pa'i Rdo-rje-sems-dpa' ni me-long nang-gi gzugs-brnyan ltar shes-par gyis shig/* J. 232.4–233.1; Wayman 1973:69, 1974:262; KL 341.

mirror, devoid of own nature and unestablished. After receiving the mirror initiation from the guru, a disciple should repeat this experience as part of his or her daily *sâdhana* practice. Gradually, the cognitive experience of seeing the reflection of the *vajra* in the mirror is said to lead to a transformation in the practitioner's direct experience of the nature of things.[57] The mirror initiation emphasizes also that one's *yi-dam*[58] is but a particular instance of *dharma*s in general. Therefore, the practitioner of a *sâdhana* should realize while meditating on his or her identity with the *yi-dam* that also that *yi-dam* is devoid of any existence to call its own, is like a reflected image in a mirror, is unestablished.[59] Likewise also the *yi-dam* invited into a certain image or *stûpa* ultimately cannot be established.

When Bstan-pa-dar-rgyas described to me the ritual of 'showing in the mirror', he interpreted it in the words of the mirror initiation just cited. Thus, the ritual of showing the mirror at this point of the consecration serves the additional purpose of reminding the performers that the nature of the *lha* which would abide in the receptacle is similar to that of an image in a mirror. The purpose of the consecration is to establish (*rab-gnas*) *lha* in the receptacle, so that they would firmly abide there as long as *saṃsâra* lasts.[60] Ultimately, however, all *dharma*s, including *lha* are unestablished. The actual nature of the *ye-she sems-dpa'* is omnipresence. In ultimate truth the mental elaborations (*spros-pa*) of 'establishing' and 'established' do not apply.[61] Hence no *lha* can be established. Since the conventional purpose of the consecration ritual stands in direct contradiction to this ultimate view, it is important for the authors of ritual manuals to reiterate the ultimate view. Thereby not only does the consecration accomplish its purpose of establishing *lha* in the receptacles, it also indicates that in actual fact nothing is established in accordance with the ultimate truth. This is further discussed in Bentor (1995a and forthcoming 1995).

In addition to the invitation of the *ye-shes sems-dpa'* of Bodhanath Stûpa, two monks are sent with the second mirror from the bathing

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[57] Cf. Tenzin Gyatso, the Dalai Lama, 1985:127.

[58] The name of the *yi-dam* appearing in the recitation of the mirror initiation may be adjusted to the specific practice for a particular *yi-dam* (as for example Kâlacakra, etc.).

[59] Cf. Tucci 1961:64–67.

[60] See the section on tantric rituals and consecration in the introduction.

[61] See the section on consecration, the two truths, and the bodies of the Buddha in the introduction.

mandala to invite the *ye-shes sems-dpa'* of Svayambhu Stûpa.[62] This *stûpa*, located on a naturally majestic hill on the northwest side of Kathmandu valley is the most sacred site for the Newar Buddhists of Nepal. It has been also a traditional sacred *stûpa* for the Tibetans, especially members of the Bka'-brgyud-pa school. Chag Lo-tsâ-ba Chos-rje-dpal (1197–1264), who visited Svayambhû in the thirteenth century remarks on a consecration ceremony performed in a temple there by the Indian master Ratnarakṣita.[63]

After inviting a reflection of the *lha* from the two main *stûpa*s, the monks also go to invite the *ye-shes sems-dpa'* of privately owned images at the homes of those who have requested them to do so.

Translation:

Before the generation of the receptacle complete the showing in the mirror.

Generation of the receptacle as the dam-tshig sems-dpa' (rten-bskyed)

As was mentioned above, the consecration of the receptacle is a special application of the process of transforming oneself into a *lha* through a *sâdhana* practice. It utilizes the same method as the ritual of transforming the performers into Rdo-rje-'jigs-byed which took place at the beginning of the consecration. As we have seen, there are several Indo-Tibetan systems of analyzing the generation process. The method which corresponds most closely to the actual subdivisions of the consecration manual (as well as to most other Tibetan rituals) is the four-fold process quoted above as outlined by Kun-dga'-snying-po. The first limb in that process is the generation in its specific meaning, that is to say the generation from Emptiness of the *dam-tshig sems-dpa'* (*samaya-sattva*). This first limb is performed now.

The common classification of the generation with regard to the locus of the generated *lha* includes, as we have seen, the generation of oneself as a *lha* (*bdag-bskyed*), generation of a *lha* in front (*mdun-bskyed*) and generation of a *lha* in a vase (*bum-bskyed*). This triad seems to refer mainly to soteriological rituals. It does not include generation in a person or object (other than a vase); the latter being

[62] For this *stûpa* see, Slusser 1982 *vide sub* index, see also the list of reference there.
[63] See Roerich 1967:512.

the foundation of the consecration ritual. Examples for the generation of a *lha* in a person are the generation of disciples as a *lha* at the beginning of their initiations, or the generation of the patron as a *lha* which occurs at the end of the consecration ritual discussed here.

As in all rituals of 'exaltation',[64] the generation of a *lha* in an object here is preceded by two ritual actions. The first is cleansing the impurities of the receptacle with the mantra of the *lha* at the northern gate of Rdo-rje-'jigs-byed mandala and with water of the vase of action into which the same *lha* was dissolved. Then the receptacle is dissolved into Emptiness by the power of the mantra *śûnyatâ-jñâna-vajra-svabhâva-âtmako 'ham*. From here on the various processes of 'exaltations' proceed in various ways. In the present case Rdo-rje-'jigs-byed and his consort are generated out of Emptiness through the generation in five awakenings (*mngon-byang lnga bskyed*).[65] Rdo-rje-'jigs-byed is generated with nine heads, thirty-four arms and sixteen legs, as *yab-yum*, that is to say in union with his consort. He is not accompanied by a retinue (*'khor*) of twelve *lha* as in the generation of oneself as Rdo-rje-'jigs-byed above. Descriptions of this form were translated into English by Sharpa Tulku and Guard (MV 52–54, SIV 16–18) as well as by Sharpa Tulku and Perrot (S. 37–39). My translation below relies on these translations. A *thang-ka* portraying this visualization, which belongs to Skyid-grong Bsam-gtan-gling Monastery, was published by Lobsang Dorje and Shirley Black (1971). As every part of a *stûpa* bears symbolic meaning (Roth, 1980; Bénisti 1960), also every aspect of the visualized *lha* including colors, limbs and emblems carries meaning for the meditator. This symbolism is partly explained by Rje Tsong-kha-pa at the end of the *sâdhana* manual.[66]

On the first day of the consecration, the day of preparation (*sta-gon*), the receptacle is generated as the *dam-tshig sems-dpa'*, but the *ye-shes sems-dpa'* is not fused with it. This fusion will take place only in the main part (*dngos-gzhi*) of the consecration.

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[64] See the sections on tantric rituals and consecration and on rituals of transformation in the introduction.

[65] As discussed in the section on generation above. Since Rdo-rje-'jigs-byed is a wrathful *lha*, his throne is a sun and not a moon as mentioned in the previous discussion.

[66] DK. 163.5–165.2, based on a work by Lâlita. In their description of Rdo-rje-'jigs-byed-lha-bcu-gsum, Dorje and Black also incorporated such explanations of the symbolism.

Translation:

Then, as for the generation of the receptacle:
[1] Cleanse with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

[2] Purify into Emptiness with

Śûnyata[67]*-[jñâna-vajra-svabhâva-âtmako 'haṃ].* [368]

[3] From the continuum of Emptiness[68] on top of a variegated lotus (*viśva-padma*) and a sun (appears) *Hûṃ*, from it (appears) a *vajra* marked with *Hûṃ*, from its complete transformation (appears) Glorious Great Rdo-rje-'jigs-byed, his body dark blue in color [with nine faces, thirty four arms and sixteen legs, standing in a posture in which his right legs are bend and left extended; capable of devouring the three realms, calling out Ha Ha with his tongue coiled, fangs bared, having wrathful scowls, next to which his eyebrows and eyes blaze like (the fire) at the time of destruction (of the world at the end of a *kalpa*), the yellow tips of his hair bristle upward. He makes the threatening seal at the mundane and supramundane *lha*, frightening the terrifiers. In a loud cry he roars like thunder '*Phaiṃ kara*'. He devours human blood, grease, marrow and fat, crowned with five dry skulls meant to frighten, adorned with garland of skulls (made of) fifty fresh heads, decorated with bone ornaments,[69] such as a sacred thread of black serpent, a wheel of human bones, (bone) earring, etc. He has a bulging belly, his body naked, his eyebrows, eye-lashes, beard and bodily hair blaze like the fire at the end of time.

His main face is that of a buffalo, black, very wrathful and endowed with sharp horns. On top of it, in between the two horns there is a red face, very frightening, its mouth dripping blood. Above that a yellow face of Mañjuśrî, slightly wrathful, adorned with ornaments of youth. At the crown of

[67] Read *Śûnyatâ*, cf. R. 359.3–4 above.
[68] This is the beginning of the generation of oneself as Rdo-rje-'jigs-byed. The complete text is found in DK 116–121. It is translated into English in S. 37–39, MV 51–54, SIV 16–18.
[69] For the six bone ornaments see K. 2713; Rigzin 1986:401 (note that there are variations in these lists).

his head five hair locks are tied. The first face at the base of the right horn is blue, to its right a red face and to its left a yellow face. The first face at the base of the left horn is white while to its right a grey face and to its left a black face. All the faces are very wrathful, and all nine faces have three eyes each.

Both right and left first hands hold a fresh elephant hide with its head to the right, its hair showing outwards, stretched by its left front and back legs. In the first among the remaining right (hands) he holds a curved knife, in the second a javelin, in the third a pestle, in the fourth a knife, in the fifth a lance, in the sixth an axe, in the seventh a spear, in the eighth an arrow, in the ninth an iron hook, in the tenth a club, in the eleventh a *khaṭvâṅga*, in the twelfth a wheel, in the thirteenth a five-pronged *vajra*, in the fourteenth a *vajra* hammer, in the fifteenth a sword, and in the sixteenth a small drum.

In the remaining left (hands) he holds a skull filled with blood, in the second the head of Brahmâ, in the third a shield, in the fourth a leg, in the fifth a lasso, in the sixth a bow, in the seventh intestines, in the eighth a bell, in the ninth a hand, in the tenth a shroud, in the eleventh a person impaled on a pointed stake, in the twelfth a furnace, in the thirteenth a scalp, in the fourteenth (he makes) the threatening seal, in the fifteenth a flag with three protrusions, and in the sixteenth a fan.

With the first of his right legs he tramples a man, with the second a buffalo, the third a bull, the fourth a donkey, the fifth a camel, the sixth a dog, the seventh a sheep, the eighth a fox and with the first of the left (legs) a vulture, the second an owl, the third a raven, the fourth a parrot, the fifth a hawk, the sixth a large bird, the seventh a cock, the eighth a swan. He tramples under his feet Brahmâ, Indra, Khyab-'jug,[70] Drag-po,[71] six-faced Kumâra, Vinâyaka, Candra and Sûrya, all facing down.] He stands amidst a blazing mass of fire.

At the heart of the *dam-tshig sems-dpa'* [on a lunar throne

[70] Viṣṇu or Kṛṣṇa.

[71] Rudra or Tîvra.

appears the *ye-shes sems-dpa'* as (ever) young Mañjuśrî slightly wrathful, his body yellow colored. His right hand brandishes a sword, his left holds a book at his heart. He sits crossed legged in the *vajra* position, adorned with the thirty two major and eighty minor marks (of a Buddha). His long hair tied in five knots (on top of his head), and he is adorned with all the ornaments.

At his heart, from *Āḥ* arises a solar mandala. At its center, the *ting-nge-'dzin sems-dpa'*, a dark blue syllable *Hûṃ*][72] emanates five rays of light.[73]

In his lap the consort Rdo-rje-ro-langs-ma (Vajravettâlî or Vajravetâlî) [blue with one face and two hands, the right brandishes a *vajra* curved knife and the left holds a skull filled with blood of the poisonous one, while embracing the Father. She is adorned with a crown of five dry skulls and with a garland of fifth dry (skulls), adorned with the five *mudrâ*. Her right leg is extended and][74] with her left (leg) she embraces the Father (Rdo-rje-'jigs-byed).

The preparatory rituals of the self-entry into the mandala (bdag-'jug)

Entering the mandala (dkyil-'khor gzhug-pa)

The last among the four limbs of the generation process is the self-initiation of the practitioner. As the consecration is based on the entire generation process, the initiation of the receptacle will be performed during the consecration. The initiation consists of two parts, preparatory rituals and the main initiation. These are performed during the preparation and main part of the consecration itself, in the first and second days respectively. The problems arising from the application

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[72] DK 120.3–4 has *rang-nyin dam-tshig sems-dpa'i thugs-kar* . . . 'at the heart of oneself as the *dam-tshig sems-dpa'* . . .' In the case of consecration (as in the case of the burnt offering ritual (*sbyin-sreg, homa* translated by Sharpa) the generation is in an object, while in the *sâdhana* text on which both rituals rely the generation is of oneself as the *lha* (*bdag-bskyed*). Since in the consecration ritual the receptacle and not oneself is generated as the *dam-tshig sems-dpa'*, the word *rang-nyid* (oneself) is omitted. To remind the performer of this, the phrases before and after *rang-nyid* are given in our text.

[73] These are the three 'piled up' *sems-dpa'* (*sems-dpa' gsum brtsegs*): 1. *dam-tshig sems-dpa'* 2. *ye-shes sems-dpa'* 3. *ting-nge sems-dpa'* (cf. Rigzin 1986:442).

[74] Again, DK 121.3 has *rang-gi pang na yum Rdo-rje ro-langs-ma* . . . 'at my lap the consort Rdo-rje-ro-lang-ma . . .'

of a soteriological ritual, meant to be conferred on people, onto objects, such as the receptacle to be consecrated, were discussed in the introduction. Below only a few comments on the peculiarities of initiation conferred on a receptacle in comparison with a disciple initiation will be made.

The preparatory rituals of the initiation performed now commence with a request for the conferral of the initiation and an offering of a *maṇḍl* on behalf of the consecration *lha*. The various offerings and implements, such as a garland of flowers offered to the disciple (which he or she offers later to the main *lha* of the mandala), the blindfold as well as the initiation attire of the Saṃbhogakâya worn by the practitioners during the self-initiation, are offered or 'worn' here by the representation of the consecration *lha* at the center of the bathing mandala.[75] As mentioned in the introduction, the purification and transformation which are the main object of a disciple's initiation are omitted here. Also all the utterances and commitments of a practitioner or a disciple, as well as the descent of enlightened wisdom,[76] are omitted.

In the consecration manual only brief reminders of the recitations of the initiation are provided. The performers are supposed to, and usually do, know the initiation ritual by heart. They are mostly reminded of the amendments made in the self-initiation to accord with the present initiation of the consecration *lha*. For the sake of the reader I have completed here the initiations of Akṣobhya, Ratnasambhava,[77] the *vajrâcârya* and the three higher initiations.

Translation:

A. *Requesting entrance into the mandala*

> In the presence of the lama who is no different from the chief (*lha* of the mandala) the consecration *lha* (*rab-tu gnas-bya'i lha-rnams*) beg to offer the field realm (*zhing-khams*)[78] as a gift in requesting the entrance into the mandala of Glorious Great Rdo-rje-'jigs-byed.[79]

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[75] *Khrus-dkyil*, see the section on 'the setting' in the introduction.

[76] See KL 246.

[77] The initiations of the latter three among the five Tathâgatas, those of Amitâbha, Amoghasiddhi and Vairocana follow the course of the two first initiations.

[78] The entire universe.

[79] Cf. J. 193.4 where the phrase *rab-tu gnas-bya'i lha-rnams* does not appear. As was

B. *Offering* maṇḍal (maṇḍal 'bul-ba)

Each of the initiations begins with the offering of *maṇḍal*. Initiations cannot be conferred on those who lack the proper motivation for receiving them. By offering a *maṇḍal*, disciples express their ultimate commitment, offering the lama the world 'on a silver platter', as it were. Here, the offering of *maṇḍal* is performed on behalf of the consecration *lha*. In order to distinguish the *maṇḍal* offering from the related but different notion of mandala, which refers to the divine palace of the *lha* together with its inhabitants—the *lha* themselves, Tibetan writers usually use the Sanskrit word *maṇḍal[a]* for the former, and its Tibetan translation *dkyil-'khor* for the latter. For keeping this distinction clear, the word *maṇḍal* is reserved for the former.[80]

The *maṇḍal* offering is a ritual offering of the entire world as it is described in treatises such as the *Abhidharma-kośa*,[81] together with its most precious riches, to one's lama and the three objects of Refuge (Buddha, Dharma and Saṅgha). The *maṇḍal* offering was performed already in the preliminaries to the consecration as part of the daily rituals. It belongs to the four preliminary activities (*sngon-'gro chos bzhi*)[82] of accumulating merit one is generally required to complete in order to qualify as a recipient of initiation. Here it is performed in requesting the initiation. Only an offering of a magnitude equal to the entire universe is appropriate for requesting such a bestowal.[83] The *maṇḍal* offering is performed again as a thanksgiving for the lama/*lha* for the conferral of the complete initiation into the mandala of Rdo-rje-'jigs-byed.[84] Among the antecedents of the *maṇḍal* offerings one can list the second chapter in Śântideva's *Bodhi-caryâvatâra* (2.6) in which one offers mountains, forests, lakes, and wish-granting trees which are first visualized in one's mind as well as, as pointed out by Klong-rdol Lama,[85] the offerings made by Dharmodgata to the book in which the *Prajñâ-pâramitâ* was written.[86]

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mentioned above, while in J. the practicioner enters the mandala, here the *lha* invited to the receptacle enters the mandala.

[80] Here I follow Beyer 1973.

[81] Chapter 3.

[82] The accumulation of 100,000 prostrations, 100,000 acts of refuge, 100,000 *maṇḍal* offerings, and 100,000 recitations of the hundred-syllable mantra of Vajrasattva.

[83] This point is emphasized also in B. 168.

[84] R. 417.5–6.

[85] MHTL 15868.

[86] *Aṣṭa-sâhasrikâ-prâjñâ-pâramitâ*, Mitra 1888:506; Conze 1973/75: 288. For more about the *maṇḍal* offering, see Schubert (1954), Lessing (1956 and 1942:105–6),

Translation:

> [(I) visualize this (*maṇḍal* whose)] base is anointed with incense [and strewn with flowers, adorned with mount Meru, the four continents, the sun and the moon, as a Buddha Land (*sangs-rgyas zhing, Buddha-kṣetra*); by offering (it)] may [all sentient beings] course in the Pure Land (*rnam-dag zhing*).[87]
>
> *Idaṃ guru ratna-[maṇḍalakaṃ niryâtayâmi].*[88]
>
> [May you, great joy, empty self, the *vajrâcârya*] embraced by [Rdo-rje-]ro-langs-ma [consider me. O great protector I am seeking the firm mode of great enlightenment. Bestow on me the commitments. Bestow on me also the mind of enlightenment. Also bestow on me the three refuges, Buddha, Dharma, and Saṅgha.] May the protector let me enter into the supreme city of the great liberation.[89] [369]

(Repeat) three times, while joining the hands (in *añjali mudrâ*). During the consecration *lha* entry into the mandala, the ritual master (alone) makes the *mudrâs*, the assembly does not.[90]

C. *In front of the closed doors*
Then,

> The consecration *lha* turn into white Yamântaka of Ignorance (*Gti-mug Gshin-rje-gshed*)[91] with three faces, white, blue and red. The first two among the six hands hold a curved knife and a skull at the heart. The remaining two right (hands) hold a wheel and a sword; the two left—a jewel and a lotus.[92]

Wayman (1973:101–106), Beyer (1973:167–70) LTWA (1975), Dge-bshes Tarchin (1981), etc. Beyer (*op. cit.*, p. 488, n. 222) provides a list of Tanjur works on this subject.

[87] *Sa-gzhi spos-kyi byugs-shing me-tog bkram/ ri-rab glings bzhi nyi zlas brgyan-pa 'di/ sangs-rgyas zhing-du dmigs-teng bul-ba-yis/ 'gro kun rnam-dag zhing la spyod-par shog/.* This is the most common verse accompanying the offering of *maṇḍal*.

[88] 'I offer this precious mandala to the guru'.

[89] For the complete text see J. 194.2–5. My translation of the two last verses is based on KL 219, see also MV 44.

[90] Only the ritual master has the powers required for such a ritual.

[91] This is the *lha* at the inner eastern side of the mandala. One enters the mandala from the east, the direction of the rising sun. For the mandala of Rdo-rje-'jigs-byed-lha-bcu-gsum see the introduction.

[92] Cf. J. 194.6–195.2 and S. 39, see also Lobsang Dorje 1971:225–7. This passage consists of the iconography of Yamântaka of Ignorance. As before, this sentence is given here because the 'oneself' (*rang-nyid*) of J. is replaced here with 'the consecration *lha*'.

Āḥ khaṃ-vîra [Hûṃ].[93]

The ritual helper offers a garland of five flowers to the ritual master.[94] The ritual master offers it to the receptacle.[95]

Oṃ cakṣu-bhandha[96] *[vâramanaya Hûṃ].*[97]

Offer the blindfold (*mig-dar*).[98]

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

Offer, successively, the lower garment of the *lha* (*smad-g.yogs*), the upper deity garment of the *lha* (*stod-g.yogs*) and the *uṣṇîṣa* (*gtsug-tor*).[99] Recite the mantras very slowly for each one.

Hûṃ Phaṭ.[100]

D. *In front of the open doors*[101]

Oṃ Āḥ Mudgara-dhṛk Hûṃ.[102]
Aḥ Khaṃ-vîra Hûṃ.

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[93] Or *Āḥ khaṃ-vîra Hûṃ*, cf. J. 195.2. For an interpretation of this mantra see KL 442; Wayman 1974:44.

[94] These flowers in the colors of the five Tathâgatas symbolize the five poisons which are purified through the *sâdhana* practice into the five Tathâgatas.

[95] After entering the mandala the disciple/consecration *lha* present these flowers to the *lha* of the mandalas as offerings. See Geshe Sopa 1985:98; KL 221. In practice, a garland made of *tsam-pa-ka* 'flowers' is offered.

[96] Read *bandha*.

[97] Cf. J. 195.2. '*Oṃ* tie a cover over the eyes *Hûṃ* [?]'.

[98] A red blindfold (worn usually above the eyes) symbolizes one's blindness before seeing the mandala. As a disciple puts on this blindfold before entering the mandala (see Geshe Sopa 1985:98; KL 220) the ritual master (with the assistance of the ritual helper) places the blindfold on the 'forehead' of the representation of the consecration *lha* at the center of the bathing mandala (*khrus-dkyil*, see 'the setting' in the introduction).

[99] In order to facilitate the visualization of oneself as a *lha*, during the initiation into the mandala, the practitioner puts on the *lha*'s clothes. Therefore these are called also initiation implements (*dbang-rdzas*). These implements, which adorn the Saṃbhogakâya form of the *lha*, seem to have belonged to initiations of the lower Tantras before being adopted by the Anuttara Yoga Tantra (see Snellgrove 1987:228–235).

[100] The common and uncommon Bodhisattva vows (translated in KL 226–8), the questions and answers (translated in KL 222–3), the relative and ultimate *bodhicitta* vows (translated in KL 234–5) and a pledge of secrecy (translated in KL 235) which occur during a disciple's entry into the mandala (J. 195.3–197.2) are omitted here.

[101] The following ritual actions have a close parallel in the Kâlacakra initiation, KL 237–240 and 444–446.

[102] '*Oṃ Āḥ* the Hammer holder *Hûṃ*.' This is the mantra of the Yamântaka of the Hammer (*Tho-bo Gshin-rje-gshed*) at the eastern gate of the mandala of Rdo-rje-'jigs-

Mahâ-rata [sudriḍha[103] *sutoṣo susuṣo vajra-satva âdhya sidhya maṃ].*[104]

The ritual master visualizes while circling his *vajra* three times.[105]

The consecration *lha* transform into Rdo-rje-'jigs-byed.[106] Thus, the ritual master leads the recitation very slowly with a melody (*dbyangs*)[107] as in the self-entry (*bdag-'jug*).

[Oṃ sarva-tathâgata-pûja[108]*-upasthânâya âtmâṇaṃ niryâtayâmi.*[109]
Sarva-tathâgata-vajrasatva adhitiṣṭhasva maṃ.[110]

Since I offer myself for the service and worship of all Tathâgatas may Vajrasattva the essence of all Tathâgatas bless me.

Through making this request at the eastern door, (you) become blessed as one endowed with the capacity of serving and worshipping all Tathâgatas.]

The consecration *lha* [370] [transform into] Yamântaka of Ignorance[111]

[Oṃ sarva-buddha-pûja-upasthânâya âtmâṇaṃ niryâtayâmi.[112]
Sarva-tathâgata-vajra-vairocana adhitiṣṭhasva maṃ.[113]

Since I offer myself for the service and worship of all Tathâgatas may Vairocana the essence of all Tathâgatas bless me.

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byed-lha-bcu-gsum. He is the first *lha* which a disciple/consecration *lha* would encounter as they enter the mandala.

[103] Read *sudṛḍha.*

[104] Cf. J. 197.3; see also KL 237 which has slightly different readings, but read *dṛḍha* for *driḍḍha* and *sidhya* for *siddhya.* Wayman 1974:45 has *abhisidhya mâṃ* for *âdhya sidhya maṃ.*

[105] While visualizing that the door to the mandala opens and the practitioner/consecration *lha*, aspiring to enter, circumambulate the mandala three times, the ritual master circles the *vajra* in his right hand (see J. 197.2–3).

[106] Again, J. 197.4 has 'oneself transform into 'Rdo-rje-'jigs-byed'.

[107] See Ellingson 1979a and 1979b. This will not be noted below.

[108] J. 197.4 has *pûjra* for *pûja.*

[109] "*Oṃ* I offer myself for the service and worship of all Tathâgatas."

[110] Read *mâm* for *maṃ.* This will not be noted below. To be consistent with the following four mantras this should perhaps be read as *Sarva-tathâgata-vajra-vajrasatva adhitiṣthasva mâm.* This would also correspond to the following Tibetan passage which translates this and the previous mantra. This same pattern is followed in the requests made at the four directions. The translation of this mantra would be then: "May Vajrasattva the *vajra* of all Tathâgatas bless me."

[111] The X mark for 'etc.' appears only in copy B.

[112] "*Oṃ* I offer myself for the service and worship of all Buddhas."

[113] "May Vairocana the *vajra* of all Tathâgatas bless me."

Through making this request at the eastern door, (you) become blessed as one endowed with the capacity of serving and worshipping all Tathâgatas].

It is necessary to supply (the words) 'consecration *lha*' to Yamântaka of Avarice, of Desire, (and) of Jealousy.[114]
Recite up until[115]

[The consecration *lha* transform into Yamântaka of Avarice.

Oṃ sarva-tathâgata-pûja-abhiṣekâya âtmâṇaṃ niryâtayâmi.[116]
Sarva-tathâgata-vajra-ratna abhiṣiñca maṃ.[117]

Since I offer myself to all Tathâgatas for initiation and worship, may all Tathâgatas confer on me the *vajra* jewel initiation.

Through making this request at the southern door, (you) become blessed as one endowed with the capacity of initiation and worshipping all Tathâgatas.

The consecration *lha* transform into Yamântaka of Desire.

Oṃ sarva-tathâgata-pûja-pravartanâya âtmâṇaṃ niryâtayâmi.[118]
Sarva-tathâgata-vajra-dharma pravartaya maṃ.[119]

Since I offer myself to all Tathâgatas for turning (the wheel) of *dharma* and for worship, may all Tathâgatas turn (the wheel) of the *vajra dharma* for me.

Through making this request at the western door, (you) become blessed as one endowed with the capacity of turning the wheel of *dharma* and worshipping all Tathâgatas.

The consecration *lha* transform into Yamântaka of Jealousy.

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[114] Instead of the word 'oneself' in J. 198.5, 199.3, and 200.1. Having first transformed into Rdo-rje-'jigs-byed, the consecration *lha* transform into each of the Yamântakas of the four poisons at each of the gates of the mandala. East—Yamântaka of Ignorance, south—Yamântaka of Avarice, west—Yamântaka of Desire, and north—Yamântaka of Jealousy. This is similar to the transformation of the disciple into the five Tathâgatas in the Kâlacakra initiation (see KL 237–240). However, the spatial arrangement of the five Tathâgatas is different in the Kâlacakra system. The complete text referred to by the words 'recite up until' is supplied here (cf. KL 237–240; Wayman 1974:45–46).

[115] See the previous note.

[116] "*Oṃ* I offer myself to all Tathâgatas for initiation and worship."

[117] "May all Tathâgatas confer on me the *vajra* jewel initiation."

[118] "*Oṃ* I offer myself to all Tathâgatas for turning [the wheel of Dharma] and for worship."

[119] "May all Tathâgatas turn [the wheel] of the *vajra* Dharma for me."

Oṃ sarva-tathâgata-pûja-karmâṇe âtmâṇaṃ niryâtayâmi.[120]
Sarva-tathâgata-vajra-karmâ kuru maṃ.[121]

Since I offer myself for the activity of worshipping all Tathâgatas, may all Tathâgatas perform the *vajra* activity for me.

Through making this request at the northern door, (you) become blessed as one endowed with the capacity of perfect activity and worshipping of all Tathâgatas.

Oṃ guru-caraṇâya pûja upasthânâya âtmâṇaṃ niryâtayâmi.[122]
Sarva-satva paridraṇâya][123] *atmanaṃ niryâtayami.*[124]

E. *Identifying the Tathâgata 'family'*[125]

May [the stage of] the *lha* 'family' of the consecration [*lha*] introduced into this perfect mandala[126] come to be [according to their merit. May their accomplishments (*dngos-grub, siddhi*) come to be accordingly. May the Tathâgata 'family' of which they are vessels come to be (accordingly). As the extent of the power of their merit] may the mandala come to be.[127]

(Thus) recite three times, while the ritual master plays the bell. After the first and last (recitations) play the cymbals in *slang-sil*,[128] after the middle (recitation) clang the cymbals three times.

Tiṣṭha-vajra Ho.[129]

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[120] "*Oṃ* I offer myself to all Tathâgatas for activity and worship."

[121] "May all Tathâgatas perform the *vajra* activity for me."

[122] "*Oṃ* I offer myself to at the feet of the guru for service and worship."

[123] Read *paritrâṇâya.*

[124] Read *âtmânaṃ niryâtayâmi.* "I offer myself for the rescue of all beings." Again the sections of pledges and the descent of the enlightened wisdom found in J. 200.6–204.2 are omitted here. For the corresponding section in the case of the Kâlacakra initiation which is quite similar to J. (see KL 240–246; also Wayman 1974:46–7). The generated *lha* in J., however, is Yamântaka of Passion 'Dod-chags Gshin-rje-gshed instead of Vajravega in KL.

[125] The Tathâgata 'family' (*rigs, gotra*) is shown by the section of the mandala on which the flower will fall (Mkhas-grub Rje 1968:315; Snellgrove 1987:203; KL 191, 247–9, etc.). In actual practice a *tsam-pa-ka* 'flower' is cast.

[126] The phrase *bdag-gis slob-ma* 'the disciple [introduced] by me' of J. 204.2 is replaced here with *rab-tu gnas-bya* 'those to be established/consecrated'.

[127] Cf. J. 204.2–4; KL 247; Wayman 1974:49.

[128] A specific way of playing the cymbals (*sil-snyan*).

[129] 'Firm *vajra Ho*'. J. 204.5 has *pratîccha-vajra Ho* for the mantra of casting the flower. Wayman 1974:50 has yet a different mantra.

Place the garland of flowers on the receptacle.[130]

F. *Seeing the mandala*

The consecration *lha* enter into the mandala[131] and remain in front of the chief (*lha*) accompanied by his retinue.

Oṃ spharaṇa-vajra Ho.[132]

On a moon at the heart of the consecration *lha*[133] *Hûṃ* [appears; at the forehead *Raṃ*; at the two eyes *Oṃ*], a ray of light blazes at each one.

Oṃ [Today][134] Rdo-rje-sems-dpa' (Vajrasattva) [endeavors to open your eyes. With open (eyes) all will be seen. The *vajra* eye is paramount].[135]

Now, through the power of faith take off the blindfold. [look at this very mandala and that.[136] You have been born into the Buddha 'family'[137] and blessed by *mudrâ* and mantra. The perfection of all accomplishment, the supreme pledge will be yours. Through the role play of the tips of *vajra* and lotus (you)] will achieve the secret mantras.[138] [371]

He vajra paśya.[139]

[Surrounded by eight great carnal grounds] on the outside, [inside a wheel of protection and fire mountains, there is a square four doored celestial palace endowed with all the essential characteristics; at the eastern door Yamântaka of

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[130] In a disciple initiation the flower cast on the mandala is returned to him by the *vajra* of action (*las rdo-rje*) who acts on behalf of the lama/*lha*. The disciple ties it back into his garland of flowers and places the garland on his head (cf. J. 204.5–6; KL 248). Here instead, the *vajra* of action places the flower garland on the receptacle.

[131] Replacing oneself entering into the mandala in J. 204.4–5.

[132] '*Oṃ* pervading *vajra Ho*.' Here the disciple in J. 204.5 offers his flower to the *lha* of the mandala. A request for the *lha* to take care of the disciple as long as he or she has not attained enlightenment is again omitted here. For English translation of this request, see KL 249.

[133] Again replacing oneself in J. 204.6.

[134] In case of disciple initiation at this point the lama makes as if he opens the disciple's eyes with his *vajra* as an eye-spoon (*mig-thur* J. 205.1).

[135] Cf. J. 205.1–2; KL 249; Wayman 1974:50.

[136] J. Hopkins explains the 'that' as 'that symbolized by the mandala'—the Enlightened Wisdom. (see KL 249 and 504, n. 43).

[137] Cf. *Bodhi-caryâvatâra* 3.25.

[138] Cf. J. 205.3–4; KL 249; Wayman 1974:51.

[139] 'He! See the *vajra*'.

Hammer male and consort; at the southern door Yamântaka of Club male and consort; at the western door Yamântaka of Lotus male and consort; at the northern door Yamântaka of Sword male and consort; at the four corners four human skulls filled with nectar; in the inner southeast Carcika female and consort; in the southwest Phag-mo female and consort; in the northwest Dbyangs-can-ma female and consort; in the northeast Gaurî female and consort. In the east Yamântaka of Ignorance male and consort; in the south Yamântaka of Avarice male and consort; in the west Yamântaka of Passion male and consort; in the north Yamântaka of Jealousy male and consort. At the center Glorious Rdo-rje-'jigs-byed male and consort.[140] Thus,] actually see the mandala [of that which is relied upon (*rten*, the palace) and that which relies upon it (*brten-pa*, the deities)].

Oṃ [I have entered] the *vajra* mandala, [the great mandala.
Oṃ I see the yoga mandala, the great mandala.
Oṃ [may] I be conferred initiation in the secret mandala, the great mandala.][141] *Samaya hoḥ hoḥ hoḥ.*

(Thus) recite with melody (*dbyangs*).

Offering the four waters (chu bzhi 'bul-ba)

The four offerings are:[142]

	Tibetan	Sanskrit	English
1.	*mchod-yon*	*argham*	water of welcoming offered to a guest
2.	*zhabs-bsil*	*pâdyam*	water for refreshing the feet
3.	*zhal-bsil*	*âñcamanam or âcamanam*	water for refreshing the mouth
4.	*bsangs-gtor*	*prokṣanam*	water for sprinkling

[140] J. 205.5–206.6. A more detailed description of this mandala is found in S. 35–41; Lobsang Dorje 1971; etc.
[141] Cf. J. 206.6–207.1 and KL 254.
[142] Cf. Mvy. 4352, 4356, 4357.

The manual of Khri-byang Rin-po-che does not indicate who is the recipient of the water offering. According to the sources used by him, the works by the First Paṇchen Lama[143] and 'Dul-'dzin Grags-pa-rgyal-mtshan,[144] the four waters offering is made to the receptacle when it is first set on the bathing mandala.

> As for the placing of the receptacle on [its] throne [and] offering the four waters: on the bathing mandala place the receptacle itself or its reflection rising in a mirror.[145]

Then the offering of the four waters is described.

The receptacle arriving at its throne on the bathing mandala is treated as an honored guest. As will be presently seen, the offerings of the waters made to the invited *lha* follow the pattern of the ritualized reception of respected guest according to ancient Indian customs.[146] Gonda says the following in regard to Vedic customs:

> It is the drink—not food to be eaten—to be offered by somebody who wishes to honour a distinguished person (or one of his most respected relations) when they come to his house as guests with an *argha*, viz. a *snâtaka*, a king, a teacher, the father-in-law, a paternal and a maternal uncle . . .[147]
>
> The host offers (severally) 6 gifts, viz., a seat made of grass, water for sipping, water for washing the feet, the *arghya*-water, the *madhuparka* and a cow which is either killed or let loose.[148]

The water offering continued to be common in later Hindu ritual.[149] Following the Indian custom, various substances are also added to the waters. Kane says,

> When offering arghya, in the vessel containing the water to be used for that purpose all or as many as one can afford out of the following eight articles are to be mixed up, viz. curds, whole grains of rice, ends of kuśa grass, milk, dûrvâ grass, honey, barley grains and white mustard

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[143] P. 826.5.

[144] DZ 350.1–2.

[145] *Gdan la rten bzhag chu bzhi dbul-ba ni/ khrus dkyil-gyi steng-du rten dngos-su 'jog-pa'am/ me-long la gzugs-brnyan shar-ba bzhag/* PC *ibid.*

[146] Thieme 1957–8, even though the case may be different in early Buddhist rituals; see Falk 1987:83.

[147] Gonda, *Vedic Ritual*, pp. 183–184.

[148] *Ibid.*, pp. 385–386.

[149] Kane 1974:II 729.

> seeds (Matsya-purâṇa 267.2 quoted in the Pûjâprakâśa p. 34). It is further said that *arghya* is offered to the image of Viṣṇu by means of a conch in which water is mixed with sandalwood paste, flowers and whole grains of rice. In the water for âcamana are mixed cardamom, cloves, *uśîra* grass and kakkola or as many of them as possible.[150]

Similarly, Gung-thang-pa, in his consecration work[151] lists the substances that should be mixed with the four waters. This list, which is based on Tsong-kha-pa's *Sngags-rim Chen-mo*,[152] depends on the purpose of the ritual. For pacifying rituals the substances are milk (*'o-ma*), white (the color of pacifying; see the fire offerings below) flowers (*me-tog dkar-po*), sesame (*til*), *kuśa*, roasted rice (*'bras-yos*), camphor (*ga-bur*), and the five nectars (*bdud-rtsi lnga*, for which, see the section on empowering the cleansing substances). For increasing rituals, the substances are sesame, *kuśa*, saffron (*gur-kum*), yellow (the color of increase) flowers (*me-tog gser-po*) and curd (*zho*).

In addition to the offerings of four waters, there are also offerings of three and two waters during the consecration. The three waters consist of the first three among the four waters.[153] This list better corresponds to the Indian classification of water offerings quoted above, and to the actual number of vessels for water offerings . For the fourth water offering—the water for sprinkling, the third vessel of water for refreshing the mouth is used.[154] The two waters consist of water for welcoming and water for refreshing the mouth.[155] These various water offerings are often combined together with the five *upacâras* (see discussion of offerings in the following) and music to form a common series of offering to an invited *lha*. These will be discussed below.

Translation:

A. *Blessing the four waters* (chu bzhi byin-gyis-brlab)

Then the assembly hold the *vajra* and bell.[156] The ritual helper sets up the four waters perfectly in front of the senior-most monk

[150] 1974:II 731.
[151] Work 1, p. 62.
[152] See Wayman 1973:76–77.
[153] See R. 393.4–394.1.
[154] See R. 372.3.
[155] See R. 430.2.
[156] As was mentioned above, the entrance into the mandala was performed by the ritual master alone. Now the assembly joins.

at the head of the row of monks.[157] As for the blessings:[158]

[1] The ritual master cleanses (the offerings) with water from the vase of action (*las-bum*) (and) with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

[2] Purify with

Svabhâva-[śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].[159]

[3] From the continuum of Emptiness *Āḥ* (appears), from it arise skulls, [very vast and wide, inside of which are *Hûṃs*].[160] From their melting arise water for welcoming (*mchod-yon, arghaṃ*),[161] water for refreshing the feet (*zhabs-bsil, pâdyaṃ*), water for refreshing the mouth (*zhal-bsil, âñcamanaṃ* or *âcamanaṃ*) (and) water for sprinkling (*bsangs-gtor, prok-ṣaṇaṃ*). Appearing as substances for offerings, their nature is Bliss and Emptiness (*bde-stong*). As objects of enjoyment for the six senses, they function to generate [uncontaminated supreme Bliss].[162]

[4] *Oṃ arghaṃ Āḥ Hûṃ.*
likewise

[Oṃ] pâdyaṃ [Aḥ Hûṃ].
[Oṃ] âñcamanaṃ [Aḥ Hûṃ].
[Oṃ] prokṣanaṃ[163] *Aḥ Hûṃ.*

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[157] Only the senior most monk sitting at the head of the right central row (see diagram I) makes the water offerings. The ritual helper places in front of him a tray with three white conch shells (*dung-dkar*) and three small brass bowls (*ting*). At the appropriate time in the ritual (see below) the senior monk pours these waters from each of the conches into each of the bowls respectively. For more details see S. 9–10, 20; Ötrul (Panchen) 1987:71–2; Lessing 1942:159.

[158] As in other offerings, the four waters are blessed through the fourfold process.

[159] See R. 358.3. This will not be noted below.

[160] For the complete text see R. 400.1–4 below; A similar passage corresponding to J. 88.6–89.1 is translated into English in S. 14.

[161] When found in ritual manuals, the word *mchod-yon* means 'offering of water for welcoming' (*arghaṃ*). In another context this word can mean 'priest patron relations'—an abbreviation of *mchod-gnas* (priest) and *yon-bdag* (patron).

[162] Cf. R. 400.2–3.

[163] Read *prokṣaṇaṃ*.

B. *The offering* (mchod)

> Having accepted [this supreme][164] water for welcoming[165] pure, stainless [and pleasing], (blessed by) mantra [372] which I faithfully [offer], may you bestow grace on me.
>
> *Oṃ sarva-tathâgata-arghaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Hûṃ.*

Replacing the water for welcoming, offer water for refreshing the feet, water for refreshing the mouth, and water for sprinkling.[166] Offer the four waters beginning from one's left side,[167] straight ahead.[168] Place both water for sprinkling and water for refreshing the mouth in one vessel. Do not pour grain in both the water for welcoming and water for sprinkling.[169]

The purification (sbyang-ba)

Purification is a prominent motive in almost every Tibetan ritual, including soteriological rituals such as *sâdhanas*[170] and initiations.[171] As with the other components of the consecration, the purifications also have Indian origins.[172] More than one method of purification is employed here, in accordance with the Tibetan tendency to incorporate every type of ritual which may be effective.

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164 For the complete text of this four line verse see R. 400.4–5 below.

165 *Yon-chab* is the elegant form of *mchod-yon.*

166 While offering each of these waters, the words *yon-chab* in the offering verse is replaced with *zhabs-bsil, zhal-bsil* and *bsangs-gtor* respectively. The word *arghaṃ* in the mantra is replaced with *pâdyamy, âñcamanaṃ* and *prokṣaṇaṃ* respectively (cf. R. 419 below and S. 63).

167 The waters are arranged in front of the senior most monk from left to right.

168 Offering straight means pouring each offering from the conch-shell into the vessel in front of it. The other method is to pour from the conch-shell on the right to the vessel on the left and *vice versa* (see diagram in R. 469). The existence of these two different methods of offering the four waters may have led to the following comment by Lessing: "There seem to be various ways of transfusing the water, the writer's informants disagreeing in their statements" (1942:159).

169 While offering the other two waters, grain is poured together with the water.

170 Jackson 1985:123–4.

171 Dalai Lama XIV 1985:209.

172 *Pañca-krama* (de La Vallée Poussin 1896: I 9); *Vajrâvalî* (Toh. 3140; Derge, Vol. 75, pp. 115.6–116.3); *The Saṃvarodaya Tantra* (Toh. 373, Derge, Vol. 78, p. 582.3).

I. *Expelling the obstructions* (bgegs-bskrad)[173]

At the onset of the purifications, the Wrathful Ones (*khro-bo*) are invited to the space in front of the practitioner. It is through their frightful presence that the expulsion of obstructions is effectuated. The Wrathful Ones will appear also during the main part of the initiation and in the supreme bathing (*khrus mchog*) as part of the complete mandala of the three seats (*gdan gsum tshang-ba'i dkyil-'khor*) where they also have the role of purification. "Situated at the four main and four intermediate directions, the Wrathful Ones expel the obstructions."[174] According to the praises to the Wrathful Ones which, as usual, follow the offering made upon their arrival, the Wrathful Ones do not belong to the class of inferior *lha*. They are, as other *lha* of the mandala, emanations of the non-dual *dharmatâ*, who demonstrate the drama (*rol-pa*) of enlightened wisdom. Not abandoning this world, they employ skilful means for the sake of sentient beings. While not wavering from the peaceful (*nirvâṇa*) essence of enlightened wisdom, they assume wrathful appearance for destroying the obstructions. Presiding over them is the Great King of the Wrathful Ones (*mahâ-krodha-râja*).

The first among the purifications is the expulsion of the obstructions (*bgegs, vighna*).[175] These may be harmful spirits or mental impediments which especially hinder religious activities. Therefore most rituals include in their preliminaries actions for purifying or averting them. Sde-srid Sangs-rgyas-rgya-mtsho explains that: "In general the spirit obstructions, who hold bad actions and thoughts, and in particular the types who harm the consecration," should be expelled.[176] Brag-phug Dge-bshes provides a more intricate interpretation:

> Actually the spirit obstructions are produced out of deceptive cognitions. Therefore the purpose [here] is to expel the misfortune of holding the *lha* and ones mind as dual.[177]

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[173] For an English translation of a similar ritual, see MV 107–11.

[174] *Khro-bo-rnams phyogs mtshams-su 'khod nas bgegs bskrad-par gyur.* J. 211.3–4. See also Wayman 1977: index *sub Krodha.*

[175] Cf. Nebesky–Wojkowitz 1956:285, Skorupski 1983a:6.

[176] *Bsam sbyor ngan 'chang-gi gdon bgegs spyi dang/ khyad-par rab-tu gnas-par 'tshe-ba'i rigs/* p. 235.5–6.

[177] *Don-du gdon bgegs 'khrul rtog las byung-bas lha dang bdag sems gnyis-su 'dzin-pa'i byung 'dre skrad-pa'i don-no//* p. 239.2. The context of Brag-phug Dge-bshes' statement is the expulsion of the obstructions which follow the invited *ye-shes sems-dpa'*, and not the preliminary purifications we are discussing here. Still, his view of the nature of the obstructions is illuminating.

In his manual Khri-byang Rin-po-che indicates that the obstructions summoned here are those which hinder the consecration.[178] Whether they are harmful spirits or mental impediments, the obstructions are personified here. The elaboration and care in performing the purifications certainly point to a sense of imminent potential danger from this quarter unless these obstructions are successfully expelled. Four kinds of methods are employed to eliminate their threat in progressively stronger and stronger means of purifications.

The peaceful purifications (*zhi-ba'i sbyangs*) are bribes or ransoms offered to the obstructions as a substitute for their likely prey. Offerings are made to appease them and persuade them to refrain from harming the consecration. These offerings are conical *gtor-ma*s[179] called *bgegs-gtor*, '*gtor-ma*s for the obstructions'. Three such *gtor-ma*s are blessed through the usual four-fold procedure, in which they are generated as 'a pure great ocean of nectar of enlightened wisdom'. These are moved in a circle around or in front of the receptacle and offered with the *nam-mkha' mdzod* mantra and *mudrâ*. Brag-phug Dge-bshes explains that "since both the [offered] substance and mantra are peaceful, these are the peaceful offerings."[180]

For the half-peaceful half-wrathful purifications (*zhi drag phyed-mas sbyangs*), special *gtor-ma*s called *ting-lo* and *chang-bu* are offered. A *ting-lo* is a small barley dough cup standing on a base. The cup is filled with butter and a wick is placed in its center as in a butter lamp (*mar-me*). Before being offered, its wick is lighted.[181] A *chang-bu* is a small cylindrical *gtor-ma* produced by squeezing a rolled piece of barley dough inside a closed fist. The small spaces between the fingers give the *chang-bu* three projections.[182] The *ting-lo* is explained by Zhu-chen Tshul-khrims-rin-chen (1674–1774)[183] and Brag-phug Dge-bshes[184] as a lamp for the obstructions which will light their way (*lam-sgron*) as they leave the scene of the consecration. The *chang-bu* is likewise considered as a provision for their trip (*lam-rgyags*).

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[178] *Rab-tu gnas-pa la bar-du gcod-pa'i bgegs-kyi tshogs-rnams bkug-par gyur.*

[179] For discussions of *gtor-ma*, see Kohn 1988:168–192; Beyer 1973: index *sub* "Torma," etc.

[180] *De ni rdzas sngags gnyis-ka zhi-ba yin-pas zhi-ba'i sbyang-ba'o* (p. 218.6). See also Grags-pa-rgyal-mtshan, p. 243.1.

[181] For an illustration, see B. 325 where the *ting-lo* is but one part of a more complex *gtor-ma*. A description of *ting-lo* is provided also in Tucci 1980:177.

[182] Cf. Tucci 1980:177; Das 1902:408.

[183] Work 2, p. 258.6.

[184] P. 226.

The *ting-lo* does not "represent food for the demons" as Tucci claims, nor do the *chang-bus* "symbolize gifts for the god."[185] These are very specific offerings encouraging and enabling the obstructions to leave lest more drastic means be used, as in the wrathful purifications. Grags-pa-rgyal-mtshan,[186] Brag-phug Dge-bshes[187] and others explain that "the *ting-lo* and *chang-bu* are peaceful substances; the recitation of the mantra *Sumbha Ni* . . . is wrathful."[188] Therefore this purification is called half-peaceful half-wrathful.

The substances for the wrathful purification white mustard and *gu-gul* required a special empowerment which was performed during the preparatory rituals of the consecration.[189] They were transformed into formidable entities such as embodiments of the Wrathful Ones or human skulls.[190] Now the obstructions are expelled through the casting of white mustard and fumigating with *gu-gul* while threatening words are recited, wrathful mantras are uttered and the loudest music that occurs during the course of the consecration is played. Brag-phug Dge-bshes explains that, because the obstructions "are expelled by the ritual master taking the pride of the Wrathful Ones and a wrathful mantra, this is a wrathful purification."[191]

The final means for expelling the obstructions is through the power of truth. The capability of the utterance of the truth (*satya-vacana*) to accomplish miraculous results has been a widespread notion among both Buddhists and Hindus. A well-known example is the restoration of King Sibi's eyes by the power of truth. Having said, "Whatever sort or kind of beggar comes to me is dear to my heart. If this be true, let one of my eyes be restored. Immediately one of his eyes is restored."[192] The power of uttering the truth is also demonstrated in the story concerning the restoration of Sadaprarudita's body,[193] or in proving Sitâ's purity and so forth. Various accounts of the power of truth were collected by Burlingame (1917) and analyzed by Brown (1940) and Wayman (1968). De Silva has also discussed the decla-

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[185] Tucci 1980:177.

[186] P. 243.1.5.

[187] P. 219.1.

[188] *Zhi drag phyed-mas sbyang-ba ni ting-lo dang chang-bu ni rdzas zhi-bal sngags sum-bha ni zlos-pa ni drag-po-ste/* Grags-pa-rgyal-mtshan, p. 243.1.5.

[189] See "Empowering the *gu-gul* and white mustard," above.

[190] *Ibid.*

[191] *Slob-dpon khro-bo'i nga-rgyal dang drag-sngags-kyis bskrad-pa ni drag-po'i sbyang-ba'o* (p. 220.4).

[192] Sibi Jâtaka as cited in Burlingame 1917:430.

[193] *Aṣṭa-sâhasrikâ-prajñâ-pâramitâ* in Mitra 1888:500; Conze 1973/5:286.

ration of truth as one of the bases for the *paritta* rituals.[194] Speaking the truth appears in the Veda as well, where it is said to be equal to an actual sacrifice.[195] Here the blessing of the truth (*bden-pa'i byin-gyis rlabs*) of all the Tibetan Buddhist objects of veneration, including the gurus, the Buddha, Dharma, Saṅgha, the five Tathâgatas, the *lha* of the mantra, Rdo-rje-'jigs-byed-lha-bcu-gsum and the Dharma protectors is invoked for expelling the obstructions.

The utterance of truth is not a major tantric means. The distinctive tantric method is *sâdhana* and its various applications. The use of the power of truth is no more common in the tantric literature than in earlier Buddhist literary sources. Tantric rituals, in general, make use of all potentially effective methods. As the tantric consecration ritual has not supplanted earlier independent consecrations, such as the opening the eye, the purification is performed by a multitude of methods. The employment of the power of truth is especially common in expelling worldly powers such as the obstructions to rituals,[196] spirits who follow a bride going to her new home,[197] and so forth. However, it is found also in other ritual actions.[198] A modification of the blessing of truth is used also, for example, in the initiation for arriving at an accurate identification of the disciple's 'family' and *siddhis*,[199] and there are a number of other additional instances of the borrowing of the ancient rite of the pronouncement of truth into the tantric rituals. Even though dated, La Vallée Poussin's mention of the utterance of truth as the first element in a series of features which "open the way to Tantrism" is misleading.[200]

Translation:

A. *Blessing the offerings for the Wrathful Ones* (khro-bo'i mchod-pa byin-gyis-brlabs-ba)

Then, as for blessing the offerings for the Wrathful Ones:[201]

[194] 1981:13–15; for additional references to the pronouncement of truth see Alper 1989:352.
[195] Bodewitz 1973:235–237.
[196] Cf. Beyer 1973:417–8; Sharpa 1987:12.
[197] Skorupski 1986:77; Buffetrille 1987:45.
[198] Cf. Beyer 1973:346–350, 357.
[199] Wayman 1974a:47–57; KL 242–247.
[200] ERE, vol. 12, p. 194.
[201] These offerings are blessed in a similar manner to the blessing of the four waters above. They include the first two waters and the five *upacâras* (see 'offerings' below).

[1] The ritual master cleanses with water from the vase of action (and) with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

[2] Purifies with

Svabhâva-[śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].

[3] From the continuum of Emptiness (appears) *Āḥ*, from it arise [skulls, very vast and wide, inside of which are *Hûṃs*. From their melting arise water for welcoming, water for refreshing the feet, flowers, incense, light, fragrance, food[202] and music. Appearing as substances for offerings, their nature is Bliss and Emptiness (*bde-stong*). As objects of enjoyment for the six senses, they function to generate uncontaminated supreme Bliss].[203]

[4] *[Oṃ arghaṃ Āḥ Hûṃ.*
Oṃ pâdyaṃ Āḥ Hûṃ.
Oṃ puṣpe Āḥ Hûṃ.
Oṃ dhûpe Āḥ Hûṃ.
Oṃ âloke Āḥ Hûṃ.
Oṃ gandhe Āḥ Hûṃ.
Oṃ naividyâ Āḥ Hûṃ.
Oṃ] śapta Āḥ Hûṃ.
Play the cymbals in *slang-sil.*

B. *The invitation of the Wrathful Ones* (khro-bo spyan-drangs)

From the *Hûṃ* on one's heart a ray of light emanates. It invites to the space in front (of the performers) the entire assemblage of the Wrathful Ones.

Ring the bell. The assembly makes the *mudrâ* of *dril-stabs.*

Hûṃ. You are enlightened wisdom, a light blazing like the fire (at the end) of the aeon (*kalpa*),[204] consuming all the dark realms of ignorance and desire; [373] you have overcome all hatred and fears of the lord of death. Great Hero, wearing a

[202] These are the five *upacâras*.
[203] Cf. J. 88.6–89.3; S. 14 and MV 107.
[204] Cf. *Abhidharmakośa* III, 90a–b.

tiger skin, a mark of a Hero,[205] subduer of the enemy, oppressor of the *rakṣasas* who lead astray, the king of knowledge, the Wrathful One, may (you) remain here. You are invited for the sake of subduing those who lead astray. May you come for the sake of sentient beings and (partake of) these offerings.

Vajra-samâya Jaḥ Jaḥ, Oṃ vajra-mahâ-krodha-râjâ-saparivâra from *argham-[pûja-megha-samudra-spharaṇa-samaya-śrîye Āḥ Hûṃ]*[206] up until *[Oṃ vajra-mahâ-krodha-râjâ-saparivâra-] śapta-[pûja-megha-samudra-spharaṇa-samaya-śrîye Āḥ Hûṃ]*.[207]

Play the cymbals in *slang-sil.* With

Oṃ vajra-mahâ-krodha-râjâ [saparivâra] Oṃ Āḥ Hûṃ.[208]

(Thus) make the inner offerings.

The ritual helper lights the *ting-lo gtor-ma* for the obstructions.[209] (In the following recitation of praises) during the first line (of each four line verse) raise the *vajra*, during the second—the bell, during the third—make the *pad-kor* (*mudrâ*), and during the fourth line join the hands in *añjali mudrâ.*

Hûṃ. Prostrations to the assemblage of blazing great Wrathful Ones (*mahâ-krodha*) who not abandoning the worldly way of action, appear from the continuum, the empty non-dual essence of *dharmas*, as the body of the frightening one (*'jigs-byed*) by skillful means. [374] Prostrations to you who, without wavering from the peaceful continuum of enlightened wisdom, possessing voracious fearsome outlook and costumes, a roaring voice which resounds as a thousand thunders, bring under control everything without remainder. Prostrations to you who demonstrate the drama (*rol-pa*) of the supreme enlightened wisdom, who carry various threatening weapons in your hand(s), adorned with poisonous snakes, totally overcome the great poisonous *kleśas.* Prostrations to you who reside amidst

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205 For the six marks of the Hero (*dpa'-mtshan*) see K. 1627.

206 '*Oṃ* splendorous gathering of an extensive ocean of clouds of offerings of water for welcoming to the Great Vajra King of the Wrathful Ones and his entourage *Aḥ Hûṃ.*'

207 Cf. DZ 350.5. Thus the mantra is changed with the offering of each of the two waters, five *upacâras* and music (see 'offerings' below).

208 '*Oṃ* Great *vajra* king of the Wrathful Ones and his entourage *Oṃ Āḥ Hûṃ.*'

209 See above.

a fire like the conflagration (at the end) of a *kalpa*, in the Hero posture with one leg stretched and the other drawn back,[210] staring with wide open eyes blazing like the sun and the moon, burninf a host of obstructions. Prostrations to you whose great ferocity blazes as brightly as the fire at the end of times, whose scowls of wrathfulness seem to emit a thousand lightnings, whose fangs are bare, whose furious voice roars as the sound of thousand thunders, [375] the king of the Wrathful Ones who subdue a host of obstructions. *Hûṃ*. Prostrations and praise to you who call out the frightening sound of *Hûṃ*, who overcome all obstructions without remainder, the *lha* who bestow all accomplishments (*dngos-grub, siddhis*), the enemy of the Obstructions.

1. *Peaceful purification* (zhi-bas sbyangs)

a. Blessing the *gtor-mas* for the obstructions (*bgegs-gtor*).
Place the *gtor-mas* for the obstructions in front of the ritual master.
[1] The ritual master cleanses (them) with water from the vase of action (*las-bum*) (and) with

Oṃ vajra-amṛta-[211] *[kuṇḍali hana hana Hûṃ Phaṭ].*[212]

[2] Purifies with

Svabhâva-[śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].

[3] think that

From the continuum of Emptiness *Oṃ* (appears), from it vast and wide vessels made of precious substances (appear) inside of which (the seed syllables) *Oṃ* dissolve into light; from them arise *gtor-mas* as a pure great ocean of nectar of enlightened wisdom.

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[210] Cf. Rigzin 1986:249a.

[211] *Vajrâmṛta*. The *sandhi* in Tibetan mantras is often dissolved. This will not be noted below.

[212] Cf. R. 380.2. '*Oṃ Vajra Amṛtakuṇḍali* kill kill *Hûṃ Phaṭ*' Note that here instead of the mantra of the Yamântaka of the Sword (Ral-gri Gshin-rje-gshed) the mantra of Bdud-rtsi-'khyil-ba (Amṛita-kuṇḍali) is used for cleansing the *gtor-mas*. The former mantra belongs to Yamântaka cycles, while the later has more general usages. Technically, in this case Bdud-rtsi-'khyil-ba should have been generated in the vase of action and not Ral-gri Gshin-rje-gshed. For Bdud-rtsi-'khyil-ba see Nebesky-Wojkowitz 1956:320–321; B. *vide sub* index (where he is called Swirling Nectar).

[4] *Oṃ Āḥ Hûṃ.*
(Repeat) three times.

b. Summoning the obstructions (*bgegs-tshogs bkug-pa*).
While making the *lcags-kyu mudrâ*[213] (recite)

> From *Hûṃ* on one's heart a ray of light emanates. It summons the assemblage of Obstructions which hinder the consecration.

c. The actual purification.
The ritual helper having shown the *gtor-ma*s successively to the ritual master, [376] offers them (to him). The ritual master, while reciting (the following) mantra for each (*gtor-ma*) circles (them with his hand) clockwise around the receptacle,[214] and snaps his fingers pointing toward himself (*kha-nang*) three times. He leads the recitation of the mantra with melody (*dbyangs*).

> *Oṃ sarva-vighnan*[215] *namaḥ sarvva-tathâgatebhyo viśva-mukhe-bhyaḥ sarva-tadkham*[216] *udgate spharaṇa himaṃ*[217] *gagana-khaṃ ghṛhana*[218] *baliṃ taye*[219] *Svâhâ.*[220]

(While saying) thus, place the *gtor-ma*s successively on another vessel, with their front sides pointing away.

2. *Half peaceful (half wrathful) purification*
(zhi-drag phyed-mas sbyangs)
The ritual helper offers (the ritual master) the *ting-lo*s and *chang-bu*s[221] one after the other. Having played his bell, the ritual master circles each offerings as before (but) counter clockwise. Having placed each in front of himself he snaps his fingers pointing away from himself (*kha-phyir*). (Thus he repeats) three times[222] while leading (the following recitation) with melody (*dbyangs*).

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213 The hook *mudrâ*.

214 In practice, the ritual master encircles the *gtor-ma*s in front of the representation of the receptacle and the mirrors (see Diagram II).

215 Read *vighnân*.

216 G. 243.1; DZ 351.6; B. 263 *sarvathâkhaṃ*.

217 G.; DZ; B. *imaṃ*.

218 G. *gṛhnedaṃ*, read *gṛhṇedaṃ*. B. *gṛhṇa idaṃ*. DZ omits.

219 G.; B. *baliṃ te*.

220 I cannot make sense of some parts of this mantra. It is clear, however, that this is a mantra for offering *gtor-ma* (*bali*) to the obstructions (*vighnas*).

221 See above.

222 For each of the three *ting-lo* and three *chang-bu*.

> *Oṃ Sumbha Ni[sumbha Hûṃ gṛhṇa gṛhṇa Hûṃ gṛhṇâpaya gṛhṇâpaya Hûṃ ânaya Ho bhagavan vidyâ-râjâ] Hûṃ Phaṭ.*[223]

three times.

3. *Wrathful purification* (drag-pos sbyangs)
The ritual helper distributes white mustard to the rows (of monks). The assembly (recites) while making the *'byung-po 'ur-'ded mudrâ.*

> *Hûṃ.* The entire assemblage of Obstructions including *lha* which stay on the grounds of the great mandala listen! In this place I am performing a consecration ritual [377]; may you depart from here to another (place). If you transgress my word, with a blazing *vajra* endowed with enlightened wisdom (your) head will be shattered into a hundred pieces; certainly the obstructions will be smashed.

The ritual helper circles (with his hand) the *gtor-mas* for the obstructions, and the *gu-gul*[224] (inside) the fire[225] counterclockwise around the receptacle and casts them outside while making the *Hûṃ-mdzad mudrâ.*

> *Namo*! By the truth of the word of the glorious holy lamas, together with the venerable masters of root and lineage, the truth of the word of the Buddha, the truth of the word of the Dharma, the (truth) of the word of the Saṅgha, (and) the truth of all, especially all the 'families' (*rigs, gotra*) of Tathâgata, *vajra, ratna, padma*, and *karma*, and the *lha* of the (following *mantras*) *snying-po (hṛdaya), phyag-rgya (mudrâ), gsang-sngags* ([secret] *mantra*) and *rig-sngags (vidyâ [mantra]),*[226] [378] especially also (the truth of the word) of the assemblage of *lha* of the Glorious Great Rdo-rje-'jigs-byed together with his retinue,[227] (and) the truth of the the glorious protectors, the defenders of the holy Dharma, the guardians, and by the blessing of truth, may the assembly of obstructions, whoever you are, who have planned to hinder the consecration of (this)

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[223] See the section on empowering the white mustard above.
[224] See the section on empowering the *gugul* above.
[225] This refers to the fire burning in the incense burner.
[226] Cf. a partly different division of mantras in Mkhas-grub Rje 1968:116–117.
[227] This phrase occurs only in rituals of Rdo-rje-'jigs-byed; in other rituals it is replaced accordingly.

> receptacle of the body, speech and mind of the Sugata, all of you, be content with these vast extensive offering *gtor-ma*s, and with peaceful mind go each to your own place. If you do not depart, with the *vajra* of enlightened wisdom of the Wrathful Ones blazing like fire, your heads will be shattered into a hundred pieces.[228]

Scatter the white mustard.[229] Play the cymbals in a wrathful way three times. Recite

> *Sumbha Ni[sumbha Hûṃ gṛhṇa gṛhṇa Hûṃ gṛhṇâpaya gṛhṇâpaya Hûṃ ânaya Ho bhagavan vidyâ-râjâ Hûṃ Phaṭ].*[230]

and

> *Hrîḥ Ṣṭrîḥ [Vikṛtânana Hûṃ Phaṭ].*

as many times as you can.

II. *Purification of inauspiciousness* (mi shis-pa sbyang-ba)

In the previous section impediments specific to religious undertakings and in particular to the consecration ritual, were purified. Now various misfortunes which may occur to the receptacle are purified. Brag-phug Dge-bshes explains this as "purification of inauspiciousness of the receptacles to be consecrated."[231] Again, this kind of purification is not special to the consecration ritual, but is found in a great variety of rituals including those with soteriological purposes such as initiation.[232] Being of Indian origin, they are found in several of the Tanjur consecration manuals as well.[233]

The purification of inauspiciousness is performed by means of the six following substances:[234]

1. *Yungs-dkar*, white mustard.
2. *Chu gtsang*, pure water.

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[228] For a similar passage see B. 416.
[229] See above.
[230] See above.
[231] *Rab-tu gnas-bya'i rten-rnams-kyi mi shis-pa sbyang-ba* (pp. 221.6–222.1).
[232] Cf. KL 259.
[233] *Vajrâvalî* (Toh. 3140; Derge, pp. 115.6–116.1) and Ratnarakṣita's commentary on the consecration chapter of the *Saṃvarodaya Tantra* (Toh. 1420, pp. 146.7–147.2) among others.
[234] Cf. R. 452.4–5.

3. *Kham-por dkar-po bzhi*, four barley dough cones filled with butter.[235]
4. *Rtswa dur-ba'i myu-gu dang bcas-pa'i ba-lci'i chang-bu bzhi*, four *chang-bu* made of cow dung with shoots of *dûrvâ*[236] grass forming the central axis.
5. *Zan-gyi chang-bu bzhi*, four *chang-bu* made of food (barley).[237]
6. *Seng-ras bzhi*, four pieces of cloth. Since the consecration is an increasing ritual, the color of this cloth is yellow.[238] It may function as a fan (*rlung-g.yab*).[239]

Having been cleansed and 'mantrified' with *Hûṃ*, each of these substances is moved in a circle around the receptacle or in front of it twice clockwise and twice counterclockwise while reciting a mantra for burning all evil. The white mustard is then cast into the *gu-gul* incense burner. The last four substances are placed on a tray and passed from hand to hand down the rows of monks and cast outside.[240] It seems that the function of these purifying substances is to absorb any kind of inauspiciousness from the receptacle. In addition this occasion is used for purifying the performers; everyone touches the tray containing four of the purifying substances before it is cast out.

Translation:

Then, place the purifying substances (*sbyang-chas*)[241] in front of the ritual master, (cleanse them) with water of the vase of action (and)

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

Mentally recite *Hûṃ* seven times very slowly together with melody (*dbyangs*). [379] The ritual helper offers white mustard to the ritual master. (The latter) takes some between his thumb and ring finger, circles it (in front of himself) twice clockwise and twice counterclockwise and casts it into the fire.

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[235] *Kham-por* is different from *ga-pur*, or *ga-bur* (camphor).

[236] For the *dûrvâ* grass see Gonda 1985:108–121.

[238] In colloquial usage the fourth item is called *chang-bu rtsa-dur bzhi*, while the fifth item is called *chang-bu ma-dur bzhi* ('four *chang-bu* without *dûrvâ* grass'). Both may be referred to in an abbreviated way as *rtsa-dur ma-dur*. This use of a verbal negation in the absence of a verb is highly ungrammatical, but nevertheless occurs.

[239] See the section on fire offerings below.

[240] According to Padma-'phrin-las 48.4. Ötrul (Panchen) 1987:59 says this is to wipe the *lha*'s bodies. Toh. 1392, p. 49.5, says it is a fanning cloth (*bsil yab ras*).

[241] See above.

Oṃ sarva-pâpaṃ dahana-vajraya[242] *vajra*[243] *satvasya*[244]*-sarva pâpaṃ daha Svâhâ.*[245]

Present the *chang-bu* (of the) purifying substances to the ritual master (so that the latter will take hold of them from) below.[246] Offer also the other (purifying substances) successively. Do not cast the *khaṃ-phor* (and the purifying substances) that come after it into the fire.

Further purifications

Six substances are used for a further series of purification. These include pure water (*chu-gtsang*), the four stainless offerings (*dri-med mchod-pa bzhi*) and incensed butter (*spos-mar*). The four stainless offerings are as follows:

1. *dri-bzang*	scented water (usually with saffron)
2. *me-tog*	flowers
3. *mchod-yon*	water for welcoming
4. *mar-me*	butter lamp

The purification through touching (*nye-reg, upaspṛśya*)[247] with pure water seems to be an ablution. The cleansing waters are removed together with the substances of the previous series of purifications. The stainless offerings are made in a way similar to the offering of the *upacâras* (see below). According to Ratnarakṣita,[248] Brag-phug Dge-bshes,[249] 'Dul-'dzin Grags-pa-rgyal-mtshan[250] and others, the scented water is offered to the heart of the receptacle, as indicated in the manual (R. 379.6–380.1), the flower is placed on its head, the

[242] Read *vajrâya* as in Toh. 1392, p. 49.4, and in Toh. 1420, p. 147.1.
[243] Toh. 1420, p. 147.1 has *sarva*.
[244] In later periods written *sattvasya*.
[245] '*Oṃ* the *vajra* which burns all evil, *vajra*! burn the evil of all beings *svâhâ*.' (cf. also KL 447–8).
[246] The ritual helper offers the *chang-bu* to the ritual master while holding them from above with graceful and complicated *mudrâ* movements. The ritual master performs the mirror image of these movements and takes hold of them from below so that they always stand upright.
[247] Mvy. 4355.
[248] Commentary on the *Saṃvarodaya Tantra*, Toh. 1420, Derge, p. 147.3–4; PC 830.
[249] P. 225.
[250] DZ. 353.5.

welcoming water in front, and the butter lamp is moved in a circle around it.[251] The incensed butter is used for fumigation while reciting the mantra of Amṛtakuṇḍali. It seems that these offerings are parallel to the *upacâras*. The stainless offerings are parallel to the first three among the five *upacâras* and include in addition the water for welcoming; the incensed butter is parallel to the fourth among the *upacâras*. The *kham-por* and *chang-bus* in the previous series of purification substances are perhaps parallel to the fifth *upacâra*. Their offering mantras[252] are also identical to those of the *upacâras*.

Even though these purifications are common to various rituals and are found in numerous consecration manuals beginning with those found in the Tanjur, so far I have not found an explanation for them, in the context of the consecration ritual. The emphasis is on the hows and not the whys. Since these rituals are based on well-known scriptural authorities such as Indian works found in the Tanjur, the performers do not question their efficacy. Further they have very little interest in knowing the mechanism of this efficacy. Their main concern is to know how to perform these ritual actions accurately, since only a correct performance will achieve the desired result. This will occur regardless of the performer's understanding of the way the purification works. Yet, as it would be obvious from the various discussions in this study, this does not mean that the consecration is meaningless in the sense F. Staal advocates.

A considerable number of consecration manuals contain also purification of sins (*sdig-pa sbyang-ba*). Since such a purification is typically soteriological, others, including Khri-byang Rin-po-che, omit them in the case of consecration. The manuals that do include them, such as those by Grags-pa-rgyal-mtshan (243.3) and Brag-phug Dge-bshes (220.5), explain that this purification applies to the patron or to both patron and ritual master. This purification is performed as follows. Three bowls are placed in front of the practitioner. In the central one there is sesame, in the right, burning fire, and in the left water. The practitioners visualize all the sins accumulated during their beginningless lifetimes as a black seed syllable *Kaṃ* at their heart. They then extract these sins as scorpions (*sdig-pa rwa-can*) through their nostrils, and visualize that they dissolve into the sesame in front. Having recited a mantra for burning all sins into ashes (*sarva-pâpaṃ*

[251] Cf. also KL 259 and Wayman 1973:76.
[252] Cf. Brag-phug Dge-bshes 225.

dahana bhasmiṃ kuru Svâhâ), they visualize their sins as burnt to ashes by the fire of enlightened wisdom on their right and then cast into the great ocean of *dharma* nature on the left.[253] As the performance reaches the end of the purification, it is already mid-day. The monks retire for their meal which is the last solid meal they can have in the day.

Translation:

III. *Touching* (nye-reg)

Then, as for performing the 'touching': The assembly should recite very slowly with melody.[254] The ritual master holds the pure water (*chu-gtsang*)[255] in his left hand, takes some of it with the middle and ring fingers of his right hand and touches the actual receptacle or its reflection (in a mirror) on its mouth, nose, eye(s), ear(s), hand(s), navel[256] and head.[257] Pour this water on the cleansing substances. (The tray containing) the purifying substances is handed over from the ritual master down (the row of monks who are sitting) according to seniority, as a stone is passed from hand to hand.[258] When it arrives at the end of the row, the ritual helper casts it outside.

IV. *Offering the four stainless offerings* (dri-med mchod-pa 'bul-ba)

The ritual master raises the vessel of scented water (*dri-bzang*)[259] in his left hand. With the middle and ring fingers of the right (hand) he takes some of it. He makes as if he anoints the heart of the receptacle with scent. [380]

Oṃ Hrîḥ Ṣṭrîḥ vikṛtânana Hûṃ Phaṭ.

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[253] See Grags-pa-rgyal-mtshan 243.3.1–2; Brag-phug Dge-bshes 220.5–221.6, etc. There are many variations in the details of performing this purification.

[254] No text for recitation is provided here. According to Toh. 1392, p. 49.5–6 the mantras of the chief *lha* of the mandala should be recited here.

[255] See above.

[256] R. 402.2 has *lte* for *ste*; PC 830 has *lte-ba* for *ste*.

[257] This holds not only with regards to images but also for *stûpas*.

[258] Read *rdo* for *sdo* as in copy B. and in R. 402.3 below. The tray of the purifying substances is transferred from hand to hand as a stone is while building a house in premechanization conditions.

[259] See above.

Likewise offer (the other stainless offerings:) flowers, water for welcoming and the butter lamp each with its own *mudrâ*.

V. *Offering the incensed butter* (spos-mar)

Then, the ritual master places the incensed butter[260] in the fire.[261] (recite:)

Oṃ vajra-amṛta-kuṇḍali hana hana Hûṃ Phaṭ[262] *Hûṃ.*

(Thus) mentally recite seven times very slowly together with melody.

Offering bath (khrus-gsol)

The bathing ritual performed during the consecration includes elements of offering, purification and consecration.[263] The consecratory function of the bathing was discussed already in the introduction.[264] It remains to add here a few words on the functions of offering and purification. The bathing of images as an offering ritual is a widely known Buddhist and Hindu Indian practice.[265] To give some contemporary Nepalese and Tibetan examples, the bathing of the images of Avalokiteśvara/Matsyendranath in Kathmandu valley is one of the most popular festivals still celebrated there on an annual basis.[266] The birthday of His Holiness the Fourteenth Dalai Lama is celebrated in Bodhanath nowadays through, among other things, an offering of a bath to His invited presence represented by His photograph placed on a throne. Similarly, the *stûpa* at the center of McLeod Ganj is offered an annual bath on the day of the Buddha's birth, Enlightenment and *parinirvâṇa* (Sa-ga Zla-ba) by the monks of the Lower Tantra College.

Similar rituals of bathing are employed in order to purify a locality for the sake of eliminating misfortunes and calamities there. These

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[260] See above.

[261] This refers to the incense burner.

[262] See above R. 375.3.

[263] Another function of the bathing is royal consecration or enthronement (cf. Heesterman 1957; *Bṛhat Saṃhitâ* chapter 48; Witzel 1987; etc).

[264] In the section on further rituals of consecration.

[265] Cf. I Ching 1896: *passim*; Śântideva, *Bodhi-caryâvatâra*, chapter 2; Schopen, 1990:187; Goudriaan 1970:181–186; Bühnemann 1988:139–148 and 151–154; Strickmann, forthcoming, chapter 3, section 3; etc. On the Tibetan bathing see, Lessing 1959.

[266] Locke 1980.

types of bathings are performed as follows: A bath is offered to the reflection in a mirror of the receptacles of the body, speech and mind of the Buddha; that is to say to an image, book and *stûpa*. The washing water blessed by these three receptacles is conserved and then sprinkled on that area, especially along its boundaries. Likewise, the offering of baths to receptacles, such as the just mentioned one in Dharamsala, is also regarded as effecting purification and blessing for the area in general, not just for the receptacle.

By virtue of having come into contact with receptacles, the water and substances used for their bathing turn into *prasâda*—blessed 'leftovers' of the *lha*.[267] At the bathing of Avalokiteśvara/Matsyendranath, the bathing water is tossed out over the crowd in attendance and poured into bottles to be taken home. For most Newari Buddhists this is the main reason for attending this ritual.[268] Also in the consecration in Dga'-ldan-chos-'phel-gling, the water and substances used in the bath were preserved and used in pills (*ril-bu*) offered to the people for mundane and spiritual ends.[269]

The bathing offered to the receptacles during the consecration in our case is performed before the *ye-shes sems-dpa'* is invited into the receptacle. Therefore, technically, the bathing is not an offering to a *lha*. Indeed, the few explanations I was able to find for the bathing agree here that the purpose of the bathing is the purification of the receptacle. Also, the bathing is performed immediately following the purification (*sbyangs-ba*). Brag-phug Dge-bshes, in his commentary on the *Hevajra Tantra*, refers to the purification and bathing collectively:

> Purify the obstructions of the receptacles to be consecrated such as images, etc. with[270] the peaceful and wrathful [methods], its inauspiciousness with substances, [and] its impurities with bathing.[271]

Sde-srid Sangs-rgyas-rgya-mtsho states that:

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[267] See the section on the *tshogs* feast, below.

[268] For the custom of drinking the water used for bathing an image in India, see Bühnemann 1988:85 and 181.

[269] See also Kane II 731.

[270] I take *-gi* for *-gis*.

[271] *Rab-tu gnas-bya'i rten sku-gzugs sogs la zhi drag-gi bgegs dang/ rdzas-kyis mi shis-pa/ khrus-kyis dri-ma-rnams sbyang-bar bya-zhing/* (p. 345.3–4, see bibliography of Tibetan works). Cf. also Grags-pa-rgyal-mtshan p. 243.3.3.

> Since [the receptacle] is made of impure substances which are admixed with sins and polluted by the breath of the artist and so forth, the so-called ordinary bathing [is performed].[272]

Gter-bdag-gling-pa explains the bathing according to the usual four-fold frame:

> The basis of the purification (*sbyang-gzhi*) is the polluted impurity caused by the contamination of the artist, etc. The purifying agent (*sbyong-byed*) is the bathing water which is empowered as the nectar of enlightened wisdom. The purifier[s] (*sbyong-pa-po*) are the ritual master together with his attendants. The result of the purification (*sbyangs-'bras*) is that the receptacle becomes suitable for being empowered as the essence of the *ye-shes sems-dpa'*.[273]

Even though the purpose of the bathing is explained in these works as purificatory, the ritual's pronouncements, mantras, *mudrâs*, substances and so forth are directly borrowed from a bathing ritual offered to images, books, *stûpas*, temples, lamas, and Buddhas. Thus, the bathing is offered with verses such as the following.

> Even though the Victorious Ones are pure, free [from even] the concept of blemish, in a manner of respect I offer a bath to the Sugata with—[Here follows the name of each of the eight bathing substance in the given order].[274]

It is clear that the bathing is offered here to the Buddha, and that its purpose is not purification but the making of offerings.

The bath offered according to Khri-byang Rin-po-che's manual consists of two parts called the ordinary bath (*phal-khrus*) and the supreme bath (*mchog-khrus*). The ordinary bath offered with the eight vases is an element common to both Buddhist and Hindu independent bathings. Similarly, bathing is a major element in most Hindu consecrations. The *Vaikhânasa Smârta-sûtra*, a relatively early work, instructs that the performer of a consecration of a Viṣṇu image

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[272] *Phal-khrus zhes-ba'ang rgyu sdig 'dres dang mi gtsang-ba las byas-shing bzo-bo sogs kha-rlangs 'bags btsogs la phyir* (p. 240.3).

[273] *Sbyang-gzhi bzo-bo la-sogs-pa'i mi gtsang-bas sbags-pa'i dri-ma sbyong-byed ye-shes-kyi bdud-rtsir sgrub-pa'i khrus-chus sbyong-ba-po rdo-rje slob-dpon rjes-su spyod-pa dang bcas-pa/ sbyangs-'bras rten ye-shes-pa'i ngo-bor sgrub rung-du 'gyur-ba'o/* work 1, p. 13; see also *idem.* work 2, pp. 10–11.

[274] R. 383.1–2.

> brings eight jars, fills them successively with pañcagavya,[275] ghee, curds, milk, water mixed with whole rice, water with fruits, water with kuśa grass, water with jewels (pearls, &c.); worships the god, bathes the image with the (contents of) the (eight) jars successively with the following mantras.[276] (Here follow the eight mantras.)

Similarly in the *Agni Purâṇa* instructions for the consecration of a Vâsudeva image include:

> The pitchers also should be placed in the eight directions commencing with the east . . .[277] Lord Hari should be bathed with water from eight auspicious pitchers by women and brahmins.[278]

This is parallel to the Tibetan ordinary bath offered with eight vases situated in the eight directions of the bathing mandala (*khrus-dkyil*) and containing respectively the three sweets, yogurt, the three Myrobalans, grain, scent, roasted grain, herbs and precious substances.[279]

The pattern of the ordinary bathing follows a ritualized form of the more luxuriant Indian bathing customs, in which various perfumed oils, pastes and powders [here called cleansing substances (*'dag-rdzas*)] are applied to the body and then rinsed off with various mixtures of scented water. While the eight bathing substances were standardized in Tibetan consecrations from the time of the earliest manuals, such as that of Grags-pa-rgyal-mtshan (1147–1216), the nine cleansing substances vary. Even as late as the seventeenth century, the First Paṇchen Lama wrote, "The substances for anointing and so forth are not certain. It is [clear] only that anointing should precede the bathing."[280]

Tibetan ritual bathing is hardly ever performed on the receptacle itself. Instead, the cleansing substances and waters are applied to a bathing mirror (*khrus-long*) in which a reflection of the receptacle arises.[281] While reciting the seed syllables of the five Tathâgatas, the

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[275] The five products of the cow (see the section on empowering the bathing vases and cleansing substances).

[276] Kane 1974:II 902.

[277] Compare this to the layout of the bathing mandala in the section on the mandalas, above.

[278] *Agni Purâṇa*, tr. by Gangadharan 1984:I 60.9,14. See also Smith 1984:57; Welbon 1984:76; etc., as well as Gupta 1972:328.

[279] See the sections on the bathing mandala and empowering the bathing vases above.

[280] *Byug-pa sogs-kyi rdzas-rnams kyang khrus-kyi sngon-du 'byung-pa tsam ma gtogs nges-pa mi 'dug-pas/* (PC 833.5–6). For the bathing substances used in the bathing during a consecration of image of Kṛṣṇa, see Joshi 1959:80–81.

[281] On the symbolism of the mirror during consecration, see Bentor, 1995a. See also

various cleansing substances are applied in turn on five places on the mirror, the center and the four cardinal directions, in accordance with the spatial arrangement of these Tathâgatas. These five places correspond also to the *cakras* of the head, throat, heart, navel and secret place.[282] Thus, this ritual action is related also to *nyâsa*.[283] Then the cleansing substances are rinsed off the mirror with each of the eight bathing vases in sequence. Each of these actions is accompanied by the recitation of a mantra and a verse of offering.

The supreme bathing which was discussed already in the introduction[284] is in fact a water initiation. The difference in the proceedings is that while the water initiation in initiation proper follows the system of the Anuttara Yoga Tantra, the supreme bathing is an initiation according to the tradition of the Lower Tantras. The difference in purpose is that the water initiation indeed functions as an initiation, while the supreme bathing serves as another form of consecration.

We might also here survey some of the additional ritual actions included in the Tibetan bathing ritual. Like the actual consecration ritual as a whole, the bathing also commences with its announcement, which again is combined with the recollection of the Buddha (*buddhânusmṛti*). It seems that the purpose of this ritual action is similar in both cases.[285] In addition, verses for offering bath found in Nag-po-pa's consecration work in the Tanjur[286] are added. There is some controversy about the justification for including Nag-po-pa's verses in the announcement. So far I have found only one side of this debate. The First Paṇchen Lama[287] mentions objections by some scholars (*mkhas-pa kha-cig*) to the announcement of the bathing, which appears in his manual. Sde-srid Sangs-rgyas-rgya-mtsho[288] also present arguments for the inclusion of Nag-po-pa's verses in the consecration tradition of Bu-ston's School (Bu-lugs).[289] However, the nature of the argument is not clear. Perhaps, if and when early and controversial

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Strickmann forthcoming, chapter 3, section 4. In actual practice, no attempt to actually attain the reflection in the mirror is made. While in India, actual bathing of images is very common, in certain cases, such as consecrations of clay images or of books, their reflection in a mirror is bathed instead (see Bühnemann 1988:141 and *Agni Purâṇa*, chapter 63.14 for these cases respectively).

282 Cf. Snellgrove 1959: pt. 1, p. 38, n. 2. The seed syllables, however, differ there.

283 See the section on the blessing of the sense fields and body, speech and mind below.

284 In the section on further rituals of consecration.

285 Cf. the section on the announcement of the consecration above.

286 Toh. 1822, pp. 527.6–528.3 = R. 381.1–382.5.

287 P. 832.

288 P. 240.

289 Cf. Bu-ston, work 2, pp. 491.6–492.3.

consecration works, such as those by Stag-tshang Lo-tsâ-ba and Karma-pa III Rang-'byung-rdo-rje, become available, this and other points of disagreement in the consecration will become clearer. Possibly, the objection to Nag-po-pa's verses results from the fact that in his work these verses are not used as an announcement.

Even though most western scholars find little that interests them in such discussions on the legitimacy of ritual passages, it is just these sorts of questions, rather than the meaning of a given passage, that occupy the attention of Tibetan authors of ritual works. Their main concern is the correctness of the ritual which largely depends on its adherence to recognized scriptural authorities.

Before the actual offering of the supreme bath, the bathing house is visualized. Indian and Nepalese bathing rituals are usually conferred in a special pavilion (*maṇḍapa*) made for this purpose. This is usually a raised platform with decorated roofing supported by four pillars, but opened on all sides. In the *Bodhicaryâvatâra*, Śântideva invites the Tathâgatas and their Sons to come and bathe in such a pavilion with the following beautiful verse:

> To this pleasantly scented bathing pavilion with brilliant glittering crystal pavements and attractive pillars radiating with precious substances, spread with a canopy luminous with pearls . . .[290]

Tibetan bathing rituals replace the actual bathing pavilion with a visualized one (as is the case with various other substitutions, some of which will be encountered below). In addition, they represent their visualizations by spreading a good silk cloth with fringes above the bathing basin and mirror as if it were a canopy supported by four pillars; the four pillars are represented by the arms of both ritual master and ritual helper. This illustrates well the Tibetan use of simple devices which form the basis (*rten*) for elaborate visualizations. By means of these visualizations, in turn, the most magnificent offerings are made possible.

The offering of the bathing water is performed while reciting the following verse.

> As the Buddha, as soon as he was born, was bathed by all the *lha*, likewise, with pure divine water I shall offer a bath.[291]

[290] *khrus-kyi khang-pa shin-tu dri zhim-pa/ shel-gyi sa-gzhi gsal-zhing 'tsher-ba bstar/ rin-chen 'bar-ba'i ka-ba yid-'ong ldan/ mu-tig 'od-chags bla-re bres-pa der/* ch. 2.10.

[291] R. 388.2–3. For the Sanskrit of this verse from the *Sâdhana-mâlâ* see Lessing

This verse accompanies the bathing, even in its simplest performances.[292] In general, very little myth surrounds Buddhist Tantric *lha*. Further, tantric rituals rarely seem to involve a reenactment of mythical events. The offering of a bath to the Buddhas, which as mentioned was very popular even before the Tantras became prevalent does, however, reenact the mythos of the bath conferred on the Buddha as soon as he was born by deities such as Śakra and Brahmâ. The *Lalitavistara* relates this story as follows:

> As soon as he was born, the Bodhisattva descended to earth, and a great lotus arose from the depth[s] of the earth to receive him. The nâga kings Nanda and Upananda, showing the upper half [halves] of their bodies in the expanse of the sky, caused two streams of cool and warm water to flow forth to bathe the Bodhisattva; then Śakra, Brahmâ, the Guardians of the World, and hundreds of thousands of devaputras sprinkled the Bodhisattva with perfumed waters and flower essences.[293]

The notion of the receptacle as a newly born Buddha is evident also during what is called the main part of the consecration, the request to the *lha* to firmly remain in the receptacle.[294]

In addition to the common verses for the bathing and drying, the supreme bathing also includes verses from a work on the ritual of making *stûpa*s by Bodhisattva found in the Tibetan Tanjur.[295] This bathing verse is as follows:

> Even though [the Tathâgata is endowed with] a supreme, pure body, by looking at which one cannot be satiated, marvelous, faultless, as the bright sun in the middle of the sky, (and even though) there is no stain in the *dharmakâya*, still, as a rite of respect and honor, with pure water, herbs, incense, milk and bathing powder, having removed the suffering and disease from the body and mind of sentient beings, may I obtain a supreme, excellent body faultless and pleasing to sentient beings.[296]

This repeats and expands on the basic assumptions of the bathing ritual which we have already seen in a verse recited during the ordinary

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1959:165. According to Sde-srid Sangs-rgyas-rgya-mtsho, p. 240, this verse is drawn from the *Mañjuśrî-mûla-kalpa*. See also Gellner 1991:172.

[292] Cf., for example, the bath offered to the invited consecration *lha*, R. 408.3.

[293] Translated by Bays 1983:131; for the verse version see *ibid.* p. 141.

[294] See the section on consecration, the two truths, and the bodies of the Buddha, as well as the request to the *lha* to firmly remain on the main day of the consecration.

[295] Toh. 3069. Tibetans often refer to Śântirakṣita (Zhi-ba-'tsho) as 'Bodhisattva,' but it remains to be established that he is the 'Bodhisattva' who authored the work in question.

[296] R. 389.1–4.

bathing (see above). First, the object of bathing is totally pure and does not require any washing. Second, the bathing is a means of showing respect that accords with worldly conventions. Third, the ultimate purpose in offering a bath is the attainment of Buddhahood. Finally, the bathing of the receptacle is meant to stand for the cleansing of the impurities of all sentient beings, as well as of the offerers' themselves. Additional aspects of the theory and practice of offering will be exhibited in the subsequent ritual actions of the consecration.

Another series of bathing verses contain an aspiration to attain the six perfections (*pâramitâ*), by means of offering bath.[297] Similar to the generation of the mind of enlightenment above, this is another example for the ritualization of Mahâyâna ideals.[298]

Translation:

I. *The ordinary bathing* (phal-khrus)[299]

A. The announcement of the bathing (*snyan-gsan*).
The monks in the two central rows stand up.[300] On their left shoulder they hang the 'shoulder cover' (*phrag-khebs-gzar*).[301] (The monks) down the row from the ritual master hold the nine cleansing substances and the eight bathing vases successively, beginning with (the cleansing substances of) the five nectars (*bdud-rtsi lnga*).[302]

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[297] According to Sde-srid Sangs-rgyas-rgya-mtsho, p. 240, these verses are to be found in Jetâri's work on Mi-'khrugs-pa.

[298] See the 'generation of the mind of enlightenment' above.

[299] The following is partly translated in Willson 1988:90–99.

[300] The monks in Dga'-ldan-chos-'phel-gling monastery sit in six rows; each two are facing each other (see Diagram I) only the monks in the two central rows which flank the direct line from the door to the central image rise.

[301] This is an embroidered silk cloth which is supposed to serve as a throne for the bathing vases and cleansing substances the monks in the front rows hold during the bathing. In practice, however, the bathing vessels are small and held in the monks hands. Cf. J. 210.3 where one is instructed to place vase for the initiation on the 'shoulder cover'. According to Panchen Ötrul Rinpoche the 'shoulder cover' symbolizes the *lha*' clothes (1987:59).

[302] The monks in the two central rows hold the cleansing substances and the bathing vases according to their use in the following bathing. The monk to the right of the ritual master holds the first item—the vessel of the five nectars, the monk to his right—the second item, and so forth down along the left central row and up along the right one (see Diagram I). During the bathing, after each step, the monks pass the bathing vessel in their hand to their neighbor, towards the ritual master.

I offer a bath with all the requisites to all these which are the Buddha, the Blessed One, the Tathâgata, the Arhat, the completely Enlightened One, endowed with knowledge and conduct, the Sugata, knower of the world, charioteer of people to be tamed, the Supreme One, the teacher of *lha* and people, the Blessed One.[303] [381]

Ring the bell.[304]

(for images:) I shall offer this bath to these precious objects of worship, beautiful as mountains, endowed with ornaments of excellent qualities.

After each four-lined verse, ring the bell.[305]

(for books:) I shall offer this bath to the precious Dharma, the medicine which cures the disease of existence, the sun which conquers ignorance.
(for *stûpas*:) I shall offer this bath to the precious *stûpas*, the embodiment of the *dharmakâya*, endowed with the form of supreme qualities.
(for the protectors:) I shall offer this bath to the protector who is endowed with the power of compassion, wearing costumes of frightening fire which, (like the fire) at the end of the *kalpa*, destroys everything.
(for the lamas:) I shall offer this bath to the body of the glorious lama, the supremely content, very fortunate, quintessence of the holy, whose appearance is handsome.[306] [382]
(for the Buddhas:) Those who appear in divine forms, from among the numerous emanations of the Victorious Ones, they appear in a form (suitable) for taming each of the sentient beings to be trained,[307] those who are truly filled with com-

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[303] Cf. the announcement of the consecration in R. 362 above.

[304] The following verses are found in the consecration work by Nag-po-pa in the Tanjur Toh. 1822, pp. 527.6–528.3. The first three among the following verses are loosely translated in Ötrul (Panchen) 1987:59–60.

[305] Copy B has *mthar* for *mr*.

[306] Nag-po-pa p. 528.1 has instead 'to so and so the glorious *vajra*' *che-ge-mo dpal rdo-rje la*.

[307] In Nag-po-pa p. 528.1–2 the four line structure is not broken. The two last lines of this verse in his text are: *cha-byad lha-yi rnam-pa la/ bdag-gis khrus ni gsol-bar-gyi/* The entire verse might be translated as: 'To those who appear in divine forms from among the numerous emanations of the Victorious Ones for each of the sentient beings to be trained, I shall offer a bath.'

passion, always act for the benefit and happiness, I shall offer this bath to these supreme tamers.

Then the ritual master sits down. The ritual helper offers to him the bathing basin, the mirror, the *dûrvâ* brush, etc.[308]

(for temples:) Temples (*gtsug-lag-khang*) and other abodes of the Buddha's images and the community of disciples I shall offer this bath.

B. The actual bathing.[309]

a. Even though the (Tathâgata) is pure and stainless, in order to completely purify, I offer this well prepared paste of cleansing substances, the five aspects of the good.

While reciting the (following) mantra, the ritual helper applies the five nectars (*bdud-rtsi lnga*)[310] on the mirror in the manner of the seed syllables of the five 'families' (*rigs, gotra*).[311]

Oṃ Hûṃ Trâṃ Hrîḥ Āḥ.
Oṃ sarva-tathâgata-kâya-viśodhane Svâhâ.[312] [383]

The ritual master rubs (the five heaps on the mirror) with the *dûrvâ* brush.

1. The ritual helper holds the vase of the three sweets (*mngar gsum*) in his hand.[313]

Even though the Victorious Ones are pure, free (from even) the concept of blemish, in a manner of respect I offer a bath to the Sugata with the three sweets.[314]

Oṃ sarva-tathâgata-kâya-viśodhane Svâhâ.

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[308] While every one continues to recite the last among this set of verses.

[309] The applying of each of the cleansing substances and the bathing with each vase is accompanied by the recitation of a verse and a mantra. The numbers below denote the bathing vases and the letters the cleansing substances as they appear in the section of empowering them above. See also the section on 'empowering the bathing vases and cleansing substances'.

[310] See the section on 'empowering the bathing vases and cleansing substances'.

[311] Cf. the array of the five seed syllables on the mirror in the section on the 'empowerment of the flowers' above.

[312] '*Oṃ* the purification of the bodies of all Tathâgatas *Svâhâ*.'

[313] This is the first bathing vase (see the section on 'empowering the bathing vases and cleansing substances').

[314] Cf. DK 144.1–2. A partial and loose translation of these and the following verses is found in Ötrul (Panchen) 1987:60.

Bathe on top of the bathing mirror.[315] At the time of offering the bath with (each of) the eight bathing vases, play the cymbals in *sil-'ur-chem* and then clang them three times. Likewise for every act of bathing below (*rigs-'gre*).

2. Hold the fresh curd water as before.

[Even though] the Victorious Ones [are pure, free (from even) the concept of blemish, in a manner of respect I offer a bath to the Sugata] with fresh curd water.

Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

Offer the bath as before.[316]

b. Offer the scented grain oil (*'bru-mar*) as before.

Even though [the Tathâgata is endowed with] the indivisible *vajra* body, free from disease and old age, in simply the manner of worldly respect, I shall perform the rite of applying scent.

Oṃ Hûṃ Trâṃ Hrîḥ Āḥ.
Oṃ sarva-tathâgata [-kâya-viśodhane Svâhâ].

Rub with the *dûrvâ* brush.

c. Offer tree bark powder (*shing-shun*) as before. [384]

Even though it is clear light, pure by nature, free from stains, immaculate, I shall coat this body with tree bark powder and so forth and wipe it off.

Oṃ Hûṃ Trâṃ Hrîḥ Āḥ.
Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

d. Offer the five products of the cow (*ba-byung lnga*).

[Even though the Tathâgata] is pure and stainless, [in order to completely purify, I offer this well prepared paste of cleansing substances, the five aspects of the good].

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

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[315] The ritual helper pours water from the vase of the three sweets on the bathing mirror.

[316] The previous verse is repeated with 'fresh curd water' instead of 'the three sweets'. The mantra does not change.

3. Bath with the vase of the (three) fruit water (*'bras-bu'i-chu*).

[Even though] the Victorious Ones [are pure, free (from even) the concept of blemish, in a manner of respect I offer a bath to the Sugata] with fruit water.

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

4. Bath with grain water (*'bru-yi chu*).

[Even though] the Victorious Ones [are pure, free (from even) the concept of blemish, in a manner of respect I offer a bath to the Sugata] with grain water.

Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

5. Bath with scented water (*dri-bzang chu*).

[Even though] the Victorious Ones [are pure, free (from even) the concept of blemish, in a manner of respect I offer a bath to the Sugata] with scented water.

Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

e. Offer incensed butter (*spos-mar*) as before.

[Even though the Tathâgata is endowed with] the indivisible *vajra* [body, free from disease and old age, in simply the manner of worldly respect, I shall perform the rite of applying scent].

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

f. Offer *Myrobalan* powder (*skyu-ru-ra'i phye-ma*).

[Even though it is clear light] pure by nature, [free from stains, immaculate,] I shall coat this body with *Myrobalan* powder[317] and wipe it off.

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

g. Do as before with the scented paste (*dri-bzang lde-gu*).

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[317] *Skyu-ru-ra dang ma-sha'i phyes.* Sanskrit: *maṣa*—powder; *mâṣa*—bean; perhaps '*Myrobalan* and bean powder' [?].

[Even though the Tathâgata] is pure and stainless, [in order to completely purify, I offer this well prepared paste of cleansing substances, the five aspects of the good].

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

6. Bath with roasted grain water (*'bras-yos chu*).

[Even though] the Victorious Ones [are pure, free (from even) the concept of blemish, in a manner of respect I offer a bath to the Sugata] with roasted grain [385] water.

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

7. Bath with herbal water (*sman-gyi chu*).

[Even though] the Victorious Ones [are pure, free (from even) the concept of blemish, in a manner of respect I offer a bath to the Sugata] with herbal water.

Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

8. Bath with water of precious substances (*rin-chen chu*).

[Even though] the Victorious Ones [are pure, free (from even) the concept of blemish, in a manner of respect I offer a bath to the Sugata] with precious substances water.

Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

h. Do as before with the pure oil anointment (*snum-rkyang-gi byug-pa*).

[Even though the Tathâgata is endowed with] the indivisible *vajra* [body, free from disease and old age, in simply the manner of worldly respect, I shall perform the rite of applying scent].

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

i. Do as before with turmeric powder (*yung-ba'i phye-ma*).

[Even though it is clear light] pure by nature, [free from stains, immaculate,] I shall coat this body with good turmeric powder and wipe it off.

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].

Apply as if you are making the array of the five 'families',[318] rub with the *dûrvâ* brush etc.[319] Do as before each time with each of the cleansing agents and bathing vases. Sit back in your own row. These are the steps for action of the ordinary bath.

II. *The supreme bathing* (mchog-khrus)
Pour a little water from the Victorious Vase into the vase of action.[320]

A. Blessing the offerings *(mchod-pa byin-gyis-brlab).*
Cleanse (the offerings to the water initiation *lha*) with water from the vase of action and with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

[2] [Purify with

Svabhâva-śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham.]

[3] From the continuum of Emptiness *Aḥ* (appears), from it arise [skulls, very vast and wide, inside of which are *Hûṃ*s. From their melting arise water for welcoming, water for refreshing the feet, flowers, incense, light, fragrance food and music. Appearing as substances for offerings, their nature is Bliss and Emptiness (*bde-stong*). As objects of enjoyment for the six senses, they function to generate uncontaminated supreme Bliss.

[4] bless

Oṃ arghaṃ Āḥ Hûṃ.
Oṃ pâdyaṃ Āḥ Hûṃ.
Oṃ puṣpe Āḥ Hûṃ.
Oṃ dhûpe Āḥ Hûṃ.
Oṃ âloke Āḥ Hûṃ.
Oṃ gandhe Āḥ Hûṃ.

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[318] See above R. 382.
[319] Copy B has *sogs* for *sog* . . . here.
[320] Thus the supreme bathing is conferred with some water of the Victorious Vase in which the chief *lha* of the mandala had been dissolved (see above).

Oṃ naividyâ Āḥ Hûṃ.
Oṃ] śapta [Āḥ Hûṃ.][321]

Play the cymbal in *slang-sil.*

B. Invitation to the *lha* of the water initiation (*lha-rnams spyan-drangs*).

From *Hûṃ* at one's heart [386] a ray of light emanates; it invites to the space in front of oneself the entire assemblage of the male and female Tathâgatas, male and female Bodhisattvas and male and female Wrathful Ones.[322]

C. Offerings (*mchod-pa*).
Offer with

Oṃ sarva-tathâgata-arghaṃ[-pûja-megha-samudra-spharaṇa-samaya śrîye Hûṃ.
Oṃ sarva-tathâgata-pâdyaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Hûṃ.
Oṃ sarva-tathâgata-puṣpe-pûja-megha-samudra-spharaṇa-samaya śrîye Hûṃ.
Oṃ sarva-tathâgata-dhûpe-pûja-megha-samudra-spharaṇa-samaya śrîye Hûṃ.
Oṃ sarva-tathâgata-âloke-pûja-megha-samudra-spharaṇa-samaya śrîye Hûṃ.
Oṃ sarva-tathâgata-gandhe-pûja-megha-samudra-spharaṇa-samaya śrîye Hûṃ.
Oṃ sarva-tathâgata-naividyâ-pûja-megha-samudra-spharaṇa-samaya śrîye Hûṃ.
Oṃṃ sarva-tathâgata]-śapta[-pûja-megha-samudra-spharaṇa-samaya śrîye Hûṃ.][323]

D. Requesting the initiation.
(The ritual master) leads (the following recitation) with melody.[324]

As Rdo-rje-can bestowed on the Buddha an initiation, the source of good qualities for the sake of protecting sentient beings,

[321] See "Blessing the Offerings for the Wrathful Ones" above.
[322] This is called a complete mandala of the three seats *gdan gsum tshang-ba'i dkyil-'khor* (cf. Rigzin 203; K. 1342).
[323] Cf. R. 372.1.
[324] On behalf of the consecration *lha.*

likewise may (you) also bestow (such) here.[325]

Because of this request, the Tathâgatas heed the initiation. The consorts, Spyan-ma (Locanâ) and so forth,[326] holding white vases filled with the five nectars (*bdud-rtsi lnga*) confer the initiation.[327] Gzugs-rdo-rje-ma (Rûpavajrâ) and so forth,[328] express auspiciousness with[329] melodious (verses) of auspiciousness. The Wrathful Ones situated at the four main directions and four intermediate ones expel the obstructions.[330]

Play the cymbals in *slang-sil*.

E. Verses of auspiciousness (*bkra-shis glu*).[331]

That auspiciousness [387] which abides in the heart of all sentient beings, [the essence of everything, the lord of the holy Tathâgata lineages, the great bliss which engenders all sentient beings, that auspiciousness] initiates [you today].[332]

Clang the cymbals twice.

That auspiciousness, everything endowed with the Tathâgata lineage of the Vajra (Akṣobhya), [completely purifies beings overcome with hatred, that auspiciousness which is given the name Akṣobhya-nâthâ] initiates [you today].

Play the cymbals in *slang-sil*.

That auspiciousness, everything [endowed with the Tathâgata lineage] of the Wheel, [Vairocana who always draws out of the suffering of *saṃsâra*, completely purifies beings overcome with ignorance; that auspiciousness] initiates [you today].

That auspiciousness, everything [endowed with the Tathâgata lineage] of the Jewel (Ratnasambhava), [entirely devoted to

[325] Cf. J. 208.4–5; *Vajrâvalî* Toh. 3140, Derge, p. 120.2; KL 266.

[326] Mâmakî, Gos-dkar-mo (Pâṇḍarâvâsinî), and Sgrol-ma (Târâ). According to the *Hevajra Tantra* the Tibetan name of Mâmakî is Bdag-gi-ma (Snellgrove, 1959, vol. 1, p. 60, n. 1).

[327] Mkhas-grub Rje (1968:312–313) discusses the respective roles of the consorts and the ritual master in conferring this initiation.

[328] Śabdavajrâ, Gandhavajrâ, Rasavajrâ and Sparśavajrâ (cf. Wayman 1977:132; Snellgrove 1959, vol. 1, p. 59, n. 4).

[329] PC 838 has *kyis* for *kyi* here.

[330] Cf. J. 210–5.211.4, the water initiation (*chu-dbang* R. 411.6).

[331] The complete version of these verses is found in J. 211.4–213.1.

[332] See KL 270–274.

the endeavor of liberating from the suffering of poverty, completely purifies beings overcome by pride, that auspiciousness initiates you today].

That auspiciousness, everything [endowed with the Tathâgata lineage] of the Lotus (Amitâbha), [the lord of the world, who triumphs over the net of *saṃsâra*, who completely purifies beings overcome with passion, that auspiciousness initiates you today].

That auspiciousness, everything [endowed with the Tathâgata family] of the Karma (Amoghasiddhi), [the embodiment of compassion, who truly renounces wrong views, who shows the method of purifying, that auspiciousness] initiates [you today].

Play the cymbals in *slang-sil*, scatter flowers[333] as before.

F. Generating the bathing pavilion (*khrus-khang bskyed*).
The ritual helper offers the unimpaired silk bathing cloth with fringes to the ritual master. The ritual master makes as if the silk bathing cloth was a canopy above the bathing mirror (saying:).[334]

To this pleasantly scented bathing pavilion with brilliant glittering crystal pavements and attractive pillars radiating with precious substances, spread with canopy luminous with pearls.[335]

G. The actual bathing.[336]
1. The ritual helper applies the scented bathing powder (*dri-bzang 'dag-chal*) in the manner of the seed syllables of the five 'families' as above.[337] The ritual master rubs with the *dûrvâ* brush.

With the best scent whose fragrance permeates the entire three-thousand-great-thousand-world,[338] [388] as polishing pure re-

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[333] In actual practice, rice. For the use of rice as a substitution for unavailable substances in Hindu rituals, see Bühnemann 1988:160.
[334] This is an enactment of the following verse from the *Bodhi-caryâvatâra*. The silk cloth represents the canopy, while the hands of both the ritual master and the ritual helper holding it on both sides of the bathing basin represent the four pillars.
[335] *Bodhi-caryâvatâra* 2.10; translated from Sanskrit by La Vallée Poussin 1907:9–10, and from Tibetan by Batchelor 1979:18; see also Lessing 1959:165.
[336] The numbers below denote the repeated application of the cleansing substances of the supreme bathing (listed above).
[337] Cf. the ordinary bathing R. 382.6 above.
[338] *Tri-sâhasra-mahâ-sâhasro loka-dhâtu*. Cf. Lamotte 1962/1976, Appendix, Note I.

fined gold, I shall anoint the blazing and radiant body of the Great Sages.[339]

Oṃ Hûṃ Trâṃ Hrîḥ Āḥ.
Oṃ sarva-tathâgata-kâya-viśodhane Svâhâ.[340]

The ritual helper offers the vase of action (*las-bum*) (to the ritual master).

As (the Buddha) as soon as he was born was bathed by all the *lha*, likewise, with pure divine water I shall offer a bath.[341]

Oṃ sarva-tathâgata-abhiṣekata-samaya-śriye Āḥ Hûṃ.[342]

Offer the bath onto the bathing mirror. After playing the cymbals in *sil-'ur-chem*, clang them three times. The assembly scatters flowers.

Oṃ Vajrasatva Hûṃ Hûṃ Svâhâ.[343]

2. Apply scented grain oil (*dri zhim-pa'i 'bru-mar*)[344] on the five places[345] and rub with the *dûrvâ* brush as before.

Even though [the Tathâgata is endowed with] the indivisible *vajra* [body, free from disease and old age, in simply the manner of worldly respect, I shall perform the rite of applying scent].

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane] Svâhâ.[346]

3. Apply dry powder of the five scents (*dri-bzang lnga'i phye-ma skam-po*).[347] Rub with the *dûrvâ* (brush).

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[339] *Thub-dbang, Munîndra*; this is *Bodhi-caryâvatâra* 2.14; La Vallée Poussin and Batchelor *ibid.*; see also Lessing 1959:167. My translation is from the Tibetan. This and the following verses are also loosely translated in Ötrul (Panchen) 1987:60.

[340] Cf R. 383.6 above.

[341] Cf. Sopa 1976:9; B. 337; Lessing 1959:165; and the discussion above.

[342] This is an initiation mantra, cf. J. 213.3–4. As was mentioned above the supreme bathing is a special application of the water-initiation (*chu-dbang*).

[343] As in older manuscripts, such as those found at Gilgit, the orthography here is *satva* and not *sattva*.

[344] This is the second supreme bathing cleansing substance.

[345] Cf. the discussions of R. 360.6–361.1 above.

[346] Cf. R. 383.5–6 above

[347] This is the third supreme bathing cleansing substance.

[Even though it is clear light, pure] by nature [free from stains, immaculate], I shall coat this body of the Victorious One with powder of the five scents and wipe it off.

Oṃ [389] *Hûṃ [Trâṃ Hrîḥ Āḥ].*
Oṃ sarva[-tathâgata-kâya-viśodhane] Svâhâ.[348]

Even though [the Tathâgata is endowed with] a supreme, pure body, by looking at which one cannot be satiated, marvelous, faultless, as the bright sun in the middle of the sky, (and even though) there is no stain in the *dharmakâya*, still, as a rite of respect and honor, with pure water, herbs, incense, milk and bathing powder, having removed the suffering and disease from the body and mind of sentient beings, may I obtain a supreme, excellent body faultless and pleasing to sentient beings.[349]

H. Drying the receptacle (*sku-phyis*).
The assembly join their palms. The ritual helper places in the hand of the ritual master the silk (drying) cloth on which the seed syllables of the five Tathâgatas have been written. The ritual master holds it on the palm of his right hand with the (head of the letter) *Oṃ* on the tip of his fore-finger in the manner of the seed syllables of the five 'families'[350]

I shall dry their bodies [with unequalled cloth, clean and well anointed with scent].[351]

Oṃ Hûṃ Trâṃ[352] *Hrîḥ Āḥ.*
Oṃ sarva[-tathâgata-kâya-viśodhane] Svâhâ.[353]

Make as if you dry.[354] The ritual helper takes the bathing (drying) cloth and lays it on his left shoulder.

Even though the Sugatas are endowed with the three bodies and the major and minor marks of the Buddha,[355] [390] even

[348] Cf. R. 384.1–2 above.
[349] These lines are drawn from Bodhisattva's work, Toh. 3069, Derge p. 319.
[350] For the spatial arrangement of the five seed syllables see the discussion of R. 360.6–361.1 above.
[351] This is the first half of *Bodhi-caryâvatâra* 2.12, *de-dag sku la mtshungs-pa med-pa'i gos/ gtsang la dri-rab bsgos-pas sku-phyi'o/*. Translated by La Vallée Poussin and Batchelor *ibid.*; see also Lessing 1959:166.
[352] Copy B has *Trâṃ* for *Traṃ*.
[353] Cf. R. 388.2 above.
[354] The ritual master makes as if he touches the five places, cf. R. 392.3 below.
[355] Cf R. 364.6 above.

though whatever form bodies exist for the sake of sentient beings are faultless as a treasure of jewels, still by drying the body of the Victorious One simply as a worldly rite of respect and honor with this supreme pure cloth, well praised by the Victorious Ones, having purified all the obscuration of the three poison *kleśas*, may we be transformed into the continuity of the three bodies.[356]

I. *Bathing resumed*

4. Offer scented paste (*dri-bzang lde-gu*) as before.[357]

[With the best scent whose fragrance permeates] the entire three-thousand-great-thousand-world, [as polishing pure refined gold, I shall anoint the blazing and radiant body of the Great Sage].

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].[358]

Hold up the vase of action.

This is water whose nature is generosity (*sbyin-pa, dâna*); [it purifies the stains of miserliness (*ser-sna*). With this water well suffused with the perfume of abandoning (*gtong-ba*) which bathes well,] I offer a bath.[359]

The ritual master offers a bath. Play the bells. Repeat the same (actions after each such verse) below.

This is water whose nature is morality (*tshul-khrims, śîla*); [it purifies the stains of immorality (*khrims-'chal*). With this water well suffused with the perfume of morality which bathes well,] I offer a bath.

This is water whose nature is patience (*bzod-pa, kṣânti*); [it

[356] These lines are dawn from Bodhisattva's work, Toh. 3069, Derge p. 319.

[357] This is the fourth of the supreme bathing cleansing substances.

[358] See R. 387.6–388.2 above.

[359] This is the first among the six verses for bathing with water endowed with the six perfections. The complete text can be found in PC 841; G. 243.4–244.1, etc. These two texts slightly differ. G. has *'di ni sbyin-pa'i rang-bzhin chu/ ser-sna'i dri-ma sbyong mdzad-cing/ gtong-ba'i dri-yis legs-bsgos chu/ khrus legs-mdzad la sku-khrus gsol/.* PC opens with *khyod ni sbyin-pa'i rang-bzhin chu/* and ends with *khrus legs-mdzad la phyag-'tshal 'dud/.* I have translated here the version of G. which better corresponds to our text. Cf. also Lessing 1959:167; Willson 1988: 94–95; SPVO 18–19; Mullin 1986:199–202; etc.

purifies the stains of anger (*khong-khro*).[360] With this water well suffused with the perfume of patience which bathes well,] I offer a bath.

This is water whose nature is diligence (*brtson-'grus, vîrya*); [it purifies the stains of laziness (*le-lo*). With this water well suffused with the perfume of diligence which bathes well,] I offer a bath.

Oṃ sarva[-tathâgata-abhiṣekata-samaya-śriye] Āḥ Hûṃ.[361]

Play the cymbals in *sil-'ur-chem* as before. The assembly scatters flowers.[362]

Oṃ Vajrasatva Hûṃ Hûṃ Svâhâ.

[Even though the Tathâgata is endowed with] the indivisible *vajra* [391] [body, free from disease and old age, in simply the manner of worldly respect, I shall perform the rite of applying scent].

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ.
Oṃ sarva-tathâgata-kâya-viśodhane Svâhâ].[363]

[Even though it is clear light,] pure by nature [free from stains, immaculate, I shall coat this body of the Victorious One and wipe it off].

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ.
Oṃ sarva-tathâgata-kâya-viśodhane Svâhâ].[364]

[Even though the Tathâgata is endowed with] a supreme pure body, [by looking at which one cannot be satiated, marvelous, faultless, as the bright sun in the middle of the sky, (and even though) there is no stain in the *dharmakâya*, still, as a rite of respect and honor, with pure water, herbs, incense, milk and bathing powder, having removed the suffering and disease from the body and mind of sentient beings], may I obtain [a supreme, excellent body faultless and pleasing to sentient beings].[365]

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[360] So G., PC has: hatred (*zhe-sdang*).
[361] Cf. R. 388.3–4.
[362] In actual practice, rice.
[363] Cf. R. 383.5–6 above.
[364] Cf. R. 384.1–2 above.
[365] Cf. R. 389.1–4 above.

J. Drying again.

I shall dry their bodies [with unequalled cloth, clean and well anointed with scent].

Oṃ Hûṃ[366] *[Trâṃ Hrîḥ Āḥ.*
Oṃ sarva-tathâgata-kâya-viśodhane Svâhâ].[367]

[Even though] the Sugata [are endowed with] the three bodies [and the major and minor marks of the Buddha, even though whatever form bodies exist for the sake of sentient beings are faultless as a treasure of jewels, still by drying the body of the Victorious One simply as a worldly rite of respect and honor with this supreme pure cloth, well praised by the Victorious Ones, having purified all the obscuration of the three poison *kleśas*], may we be transformed [into the continuity of the three bodies].[368]

The performance (accompanying) each of these verses is the same as above.

K. Bathing resumed.
1. Offer the paste of the five scents (*dri-bzang lnga'i lde-gu*).[369]

[With the best scent whose fragrance permeates] the entire three-thousand-great-thousand-world, [as polishing pure refined gold], I shall anoint [the blazing and radiant body of the Great Sage].

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane Svâhâ].[370]

This is water whose nature is concentration (*bsam-gtan, dhyâna*); [it purifies the stains of distraction (*rnam-g.yeng*). With this water well suffused with the perfume of concentration which bathes well,] I offer a bath.

This is water whose nature is wisdom (*shes-rab, prajñâ*); [it purifies the stains of misapprehension (*sher-'chal, duṣprajñâ*).

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[366] A peculiar *visarga* appears in the text here.
[367] Cf. R. 389.5 above.
[368] Cf. R. 389.6–390.3 above.
[369] Same as the first cleansing substance of the supreme bathing on R. 387.6 [?].
[370] Cf. R. 387.6–388.2.

With this water well suffused with the perfume of wisdom which bathes well,] I offer a bath.

(I) offer a bath with the six rivers, endowed with six exalted qualities, which through bathing purify the six kinds of impurities, may they bathe well. Faithfully, I offer a bath to the faultless one, who is endowed with all the qualities, for the sake of deliverance into that Buddha(hood).

Play the cymbals in *sil-'ur-chem.*

Oṃ sarva[-tathâgata-abhiṣekata-samaya-śriye] Āḥ Hûṃ.[371]
Oṃ Vajrasatva Hûṃ [392] *Hûṃ Svâhâ.*

2. Scatter flowers, offer scented grain oil (*dri zhim-pa'i 'bru-mar*)[372] as before.

Even though [the Tathâgata is endowed with] the indivisible *vajra* [body, free from disease and old age, in simply the manner of worldly respect, I shall perform the rite of applying scent].

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane] Svâhâ.[373]

3. Offer powder of the five scents (*dri-bzang lnga'i phye-ma skam-po*).[374]

[Even though it is clear light, pure] by nature [free from stains, immaculate], I shall coat this body of the Victorious One and wipe it off.

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ].
Oṃ sarva[-tathâgata-kâya-viśodhane] Svâhâ.[375]

[Even though the Tathâgata is endowed with] a supreme pure body [by looking at which one cannot be satiated, marvelous, faultless, as the bright sun in the middle of the sky, (and even though) there is no stain in the *dharmakâya*, still, as a rite of respect and honor, with pure water, herbs, incense, milk and bathing powder, having removed the suffering and disease from

[371] Cf. R.388.3–4.
[372] This is, again, the second of the supreme bathing cleansing substances.
[373] Cf. R. 383.5–6 above
[374] This is the third cleansing substance of the supreme bathing again. Copy B has *dri-bzang* for *dra-bzang*.
[375] Cf. R. 384.1–2 above.

the body and mind of sentient beings], may I obtain [a supreme, excellent body faultless and pleasing to sentient beings].[376]

L. Drying again.
Join the palms of the hands and so forth as before.[377] Dry with the bathing (drying) cloth.

I shall dry their bodies [with unequalled cloth, clean and well anointed with scent].

Oṃ Hûṃ [Trâṃ Hrîḥ Āḥ.
Oṃ sarva-tathâgata-kâya-viśodhane Svâhâ].[378]

Place the bathing (drying) cloth on the five places.

[Even though] the Sugata [are endowed with] the three bodies and the major and minor marks of the Buddha, even though whatever form bodies exist for the sake of sentient beings are faultless as a treasure of jewels, still by drying the body of the Victorious One simply as a worldly rite of respect and honor with this supreme pure cloth, well praised by the Victorious Ones, having purified all the obscuration of the three poison *kleśas*], may we be transformed [into the continuity of the three bodies].[379]

Offering fragrance, garments and ornaments
(dri-bzang, gos, rgyan)

The partly standardized Hindu articles of worship (*upacâra*) include following the bathing (*snâna*), the offerings of clothes (*vastra*), ornaments (*bhûṣaṇa* or *âbharaṇa*) and fragrance (*anulepana* or *gandha*).[380] These offerings, again, are parallel with the more elaborate customs of offerings which accompany bathing done to an honored guest, kings and so forth. Śântideva, in his *Bodhicaryâvatâra*, also

[376] Cf. R. 389.1–4 above.
[377] Cf. R. 389.4–5 above.
[378] Cf. R. 389.5 above.
[379] Cf. R. 389.6–390.3 above.
[380] The *upacâras* are often stated to be sixteen; there are, however, variations among the different listings in their number as well as their substances; few do not include ornaments. For the *upacâras* as they are found in ritual manuals, see Kane 1974:II 726–735; Goudriaan 1965:211–216; for an account of their actual offering in the Jagannâtha temple in Orissa, see Marglin 1985:188.

follows the same basic sequence. His verses of bathing and drying are followed by lines on offering garments, ornaments and fragrance.[381] The bathing here, as in numerous other Tibetan rituals, is followed by similar offerings.

The fragrance is offered at this point in the consecration ritual (as the scented bathing powder, above, R. 387.6–388.2) with the verse Śântideva composed for such offerings.[382] The offering of garments has dual meaning. On the one hand, it belongs to a series of offerings made after a grand bathing, similar to the other offerings here, but it is also part of the offering of requisites made to monks, among which robes are an important component.[383] This, similar to the enthronement offerings below,[384] alludes to the ordination aspect of the consecration ritual. The garment offered here are two pieces of cloth, one red and one yellow, the colors of monk robes, which are offered to the representation of the receptacle at the center of the bathing mandala.[385] The verses accompanying the offering of ornaments on the main day of the consecration are different from those recited during the preparation (as appear below). They are taken form Bodhisattva's work on the *stûpa*.[386]

Translation:

Offering fragrance (*dri-bzang 'bul-ba*).
Join the palms of the hands. The ritual master makes as if he applies scent on the heart of the receptacle with water of the five scents which is not the previous cleansing substance and is placed on the side (of the bathing mandala).[387]

> [With the best scent whose fragrance permeates] the entire three-thousand-great-thousand-world, [as polishing pure refined

[381] 2.12–14.

[382] *Bodhi-caryâvatâra* 2.14.

[383] For the offering of *kaṭhina*, see Upasak 1975:60–63; Bechert 1968. For inscriptions making references to such offerings made to monks in India, see Schopen 1990: *passim*. For literary evidence, see the *Maitreya-Vyâkaraṇa* (Schopen 1978:149).

[384] See also the section on the enthronement offerings in the introduction.

[385] Brag-phug Dge-bshes says one should offer to the receptacle to be consecrated the three kinds of *dharma* robes or the appropriate clothing as befits the nature of the receptacle (p. 236.3–4).

[386] Toh. 3069, Derge pp. 319.6–320.1.

[387] This substance is different from the seventh cleansing substance of the ordinary bathing, and the third of the cleansing substances of the supreme bathing. It is an offering of fragrance and is placed together with the cleansing substances of the supreme bathing on the bathing mandala close to the ritual master.

gold, I] shall anoint [the blazing and radiant body of the Great Sages].[388]

Oṃ vajra-gandhe Āḥ Hûṃ Svâhâ.[389]

Offering garments (*gos-'bul*).
The ritual helper offers the ritual master two garments, one red and one yellow. The ritual master holds them with the thumbs and forefingers of both hands.

[For the sake of purifying (my) mind, I offer this precious fine garment varicolored] as a variegated rainbow, [touching it is a cause of bliss], may I be adorned [with the best garment of patience].[390]

Oṃ vajra-[393] vastraye Āḥ Hûṃ.[391]

Offering ornaments (*rgyan-'bul*).
The ritual master offers a string of jewels.

[Even though] the Victorious One, being naturally [endowed with the ornaments of the major and minor marks of a Buddha,[392] does not seek to be adorned with any other ornaments, by offering this supreme ornament of precious substances may all beings obtain a body decorated with the major and minor marks of a Buddha].[393]

Oṃ vajra-avaratnavapuṣaṇe Āḥ Hûṃ Svâhâ.[394]

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[388] Cf. R. 387.6–388.2.

[389] '*Oṃ vajra* fragrance *Āḥ Hûṃ Svâhâ.*'

[390] The full text of this verse can be found in PC 843; G. 249.2, etc. The latter has: *sna-tshogs-dbang-po'i gzhu-ltar rab-bkra-ba/ gang la reg-pas bde-ba'i rgyur 'gyur-ba'i/ gos-bzang rin-chen bdag-blo sbyang-phyir 'bul/ bzod-pa dam-pa'i gos-kyis brgyan-par shog/*. PC has *bzhin* for *ltar*, *bkra yang* for *bkra-ba*, *reg na* for *reg-pas*, and *'gyur-ba* for *'gyur-ba'i*. Cf. Willson 1988:99–100; SPVO 20; a partial translation of this and the following verse is found in Ötrul (Paṇchen) 1987:60–61; see also SPVO 20.

[391] '*Oṃ vajra* garment *Āḥ Hûṃ.*'

[392] Cf. R. 364.6 above.

[393] Cf., for example, G. 248.2 *rgyal-ba mtshan-dpe'i rang-bzhin rgyan-ldan-zhing/ rgyan gzhan-dag-gis brgyan-par mi-'tshal yang/ rin-chen rgyan-mchog phul-bas 'gro-kun-gyis/ mtshan-dpes brgyan-pa'i sku-lus thob-par-shog/*. cf. Willson 1988:100; etc.

[394] Nag-po-pa Toh. 1822, p. 528.3 has *Oṃ vajra-abhâraṇavapuṣaṇṇe Svâhâ*; read: *vajra-âbharaṇa-avapuṣaṇe* '*Oṃ* display the *vajra* ornaments *Āḥ Hûṃ Svâhâ* or *vajra-âbharaṇa-avabhûṣaṇe*' *Oṃ* decorated with *vajra* ornaments *Āḥ Hûṃ Svâhâ*. The corresponding mantra in G. 243.2 is *Oṃ vajra-âlaṅkâra-bhûṣaṇi Aḥ Hûṃ Svâhâ*. '*Oṃ* decorated with *vajra* ornaments *Āḥ Hûṃ Svâhâ.*'

Having recited thus together with mantras, the steps of the bathing have been completed.

The invitation to the ye-shes sems-dpa' *and all Buddhas and Bodhisattvas* (lha-rnams spyan-drangs)

After long purifications and the ordinary and supreme bathing, by mid-afternoon the performance reaches one of the climaxes of the first day, the preparatory actions for the invitation of the *lha*. This is the third limb of the four-fold general generation process.[395] The first limb is the generation of the receptacle as the *dam-tshig sems-dpa'*. The second limb of blessing the *âyatanas* is performed only during the main rituals and not in the present case of the preparation rituals (*sta-gon*). The present limb consists of the invitation of the *ye-shes sems-dpa'*. In the main part of the consecration the invited *lha* will be dissolved into the *dam-tshig sems-dpa'* in a four-fold process which includes summoning (*dgud-pa*), entering (*gzhug-pa*), binding (*bcing-ba*) and dissolving (*bstim-pa*). During the preparation (*sta-gon*), however, only the first among these four steps is performed, that of summoning. The invited *lha* remain in the sky in front of the performers while they proclaim the consecration planned for the following day, beseech their blessings, make offerings, and, finally, request the *lha* to leave and return for the actual consecration.

The invitation of the *lha* is extended to both the *ye-shes sems-dpa'* of the receptacle to be consecrated (*rab-tu gnas-bya'i rten-gyi ye-shes-pa*) and to the Buddhas and Bodhisattvas together with their entourage (*sangs-rgyas dang byang-chub-sems-dpa'i 'khor dang bcas-pa*). Sde-srid Sangs-rgyas-rgya-mtsho explains this as follows:

> As for summoning, there are two [kinds], alike and not alike. As for the first, from [the highest heaven of the form realm] *'og-min* (*akaniṣṭha*) invite with a *mudrâ* the *ye-shes sems-dpa'* which is similar to oneself surrounded by Buddhas and Bodhisattvas.[396]

This explanation refers to the generation of oneself as a *lha* (*bdag-bskyed*). The phrase 'similar to oneself' pertains to oneself generated as the *dam-tshig sems-dpa'*. The invited *ye-shes sems-dpa'* is similar

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[395] See the section on generation in the discussion of the preliminary rituals, above.

[396] *Dgug-pa ni rigs-'dra dang mi-mthun gnyis-kyi dang po 'og-min nas rang-'dra'i ye-shes-par sangs-rgyas byang-sems-kyis bskor-ba bsdu rgya dang-bcas spyan-'dren-par* p. 242.1.

to the visualized *dam-tshig sems-dpa'*. The Sde-srid continues:

> Secondly, as for those who are not alike, from their own natural abodes [invite] immeasurable Buddhas and Bodhisattvas of the ten directions.[397]

This twofold invitation is not limited to consecrations alone, but occur in various other tantric rituals as well. Wayman quotes the *Tantrârthâvatâra-vyâkhyâna* by Padmavajra (Toh. 2502) on this point.

> Attracting [*dgug-pa*] is the invitation by offerings. There are two kinds: Invitation from the Dharmadhâtu Palace of Akaniṣṭha, and attraction from the worldly realms of the ten quarters.[398]

While the *ye-shes sems-dpa'* invited from *akaniṣṭha* is a tantric concept, the Buddhas and Bodhisattvas who reside in Buddha-fields in the ten directions is a general Mahâyâna notion. The dual invitation here encompasses both traditions.

Akaniṣṭha, the realm from which the *ye-shes sems-dpa'* is invited is often said to be the highest heaven in the realm of form.[399] Hence when the enlightened wisdom of the Buddhas (*ye-shes*), which is formless, inexpressible, and indescribable is emanated for the sake of sentient beings on a level accessible to them within the world of forms, this takes place through the highest heaven in the realm of form. The *ye-shes sems-dpa'* takes then a form which is similar (*'dra*) to the visualized *dam-tshig sems-dpa'*. In the discussion of consecration and the bodies of the Buddhas in the introduction the emphasize was on the *ye-shes sems-dpa'* as non-dual, all pervasive and omnipresent. These aspects would correspond to the *dharma* Body (*dharmakâya*). Here the aspects of the *ye-shes sems-dpa'* which are parallel to the Form Body (*rûpakâya*) are evident. Hence if we are tempted to correlate the *ye-shes sems-dpa'* to the bodies of the Buddha it would be to the *dharmakâya* in its inclusive meaning, the *dharma* body which comprises all other bodies as well.[400]

Like other key points in the consecration, the invitation is a very concise ritual.

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[397] *Gnyis-pa rigs mi mthun pa rang-bzhin gnas nas phyogs bcu'i sangs-rgyas byang-sems sogs dpag-tu med-pa* p. 242.6.

[398] *Dgug-pa ni mchod-cing spyan-drangs pa-ste/ de la yang gnyis-te 'og-min-gyi gnas chos-kyi dbyings-kyi pho-brang nas spyan-drang-ba dang/ phyogs-bcu'i 'jig-rten-gyi khams nas dgug-pa'o//* Mkhas-grub Rje 1968:236, n. 33. Unlike Wayman, I would translate that phrase as "invitation from the abode of *akaniṣṭha*, the Palace of *dharmadhâtu*."

[399] Cf. *Abhidharma-kośa* III. 2–3 & .72a–b.

[400] On the specific and inclusive meanings of the *dharmakâya* see Makransky 1992:153.

Translation:

> From *Hûṃ* on one's heart a ray of light emanates; it invites the *ye-shes sems-dpa'* of the receptacle to be consecrated (*rab-tu gnas-bya'i rten*) and the Buddhas and Bodhisattvas together with their entourage to reside in the space in front (of oneself).

Offerings (mchod-pa)

An invitation of a *lha* is always accompanied by offerings. Here the offerings are the three waters, five *upacâra*s and music. The three waters consist of the first three among the four waters mentioned above, but in a different sequence. The Tibetan word *nyer-spyod*, the equivalent of the Sanskrit *upacâra* usually refers to only five articles of offering. While the number of the Hindu *upacâra*s varies (the most common number is sixteen), when a list of five *upacâra*s occurs, it is usually identical to the Tibetan list. The five Tibetan *upacâra*s are as follows:

	Tibetan	Sanskrit	English
1.	*me-tog*	*puṣpa*	flower(s)
2.	*bdug-spos*	*dhûpa*	incense
3.	*mar-me*	*âloka*	light
4.	*dri-chab*	*gandha*	fragrance
5.	*zhal-zas*	*naivedya*	food

The actual act of offering consists of making the appropriate *mudrâ* for each of these offerings[401] while reciting its mantra[402] and visualizing it. The basis of these offerings, that is to say the physical offerings which is the basis for the visualization, are placed in front of the mandala. These usually consist of seven small bowls (*ting*) respectively containing the following: 1. *argham* water; 2. *âñcamanam* water;[403] 3. white rice supporting a *tsam-pa-ka* flower; 4. white rice

[401] For illustrations, see Beyer 1973:147.

[402] See R. 394.3.

[403] While the water offerings placed in front of the mandala usually consist of two waters, the number of waters actually offered varies. However, while the *upacâras* are offered only with *mudrâ*, mantra and *samâdhi*, the various water offerings are actually made by the senior most monk (see R. 371.2–372.3).

supporting an incense stick; 5. a butter lamp; 6. saffron water; 7. a *gtor-ma*.[404] The eighth offering is music offered by playing musical instruments.

One of the questions dealt with in relation to offerings made to the Buddha in the form of an image or *stûpa* is whether there is any recipient for these offerings, and whether they produce any fruit. The value of offerings to *stûpas* or *caityas* was among the points of dispute among the early non-Mahâyâna schools.[405] Among those who claim that these offerings produce merit, some maintain that there is a recipient,[406] while others, including the *Abhidharma-kośa*, state that the merit is produced, rather, by abandoning.[407] In another place, however, the *Abhidharma-kośa* explains that at the moment of his *nirvâṇa*, the Buddha had accepted all the gifts that would be made to his *stûpas*.[408] The *Bodhi-caryâvatâra* also maintains that offerings made to the Buddha after his *nirvâṇa* bear fruit equal to those made during his life:

> Although the Bodhisattva has passed into *nirvâṇa*, he still accomplishes all purposes. [Question:] if [the Buddha has] no mind can fruit occur from worshipping him? [Answer:] Because it has been explained that [the merit from worshipping a Buddha] while [he is] alive and [from worshipping his relics] when he has passed into *nirvâṇa* are exactly the same, it is established through scriptural authority that fruits occur both conventionally and ultimately.[409]

Another view, to which Śântideva alludes in his words about the fruit which occurs ultimately, is found in the *Prajñâ-pâramitâ* literature.

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[404] For an illustration, see Ötrul (Panchen) 1987:54.

[405] Bareau 1955:88, 100, 105, 154, 188, 192; Kośa IV, pp. 156, 244–245.

[406] The Dharmaguptaka according to Bareau 1955:192.

[407] Kośa IV 244–245.

[408] Kośa IV 73c–d; see also Lamotte 1958:698–705. Similarly, the Dharmaguptaka maintained that the Buddha himself has declared that he would accept the offerings which would be made to his relics (Bareau 1955:192). As Eckel has shown, Bhâvaviveka and Śântideva attribute the appearance of the Buddha in the world to the merit and knowledge of the disciple and to the vows taken by the Buddha while he was a Bodhisattva (1985:65 and 1992).

[409] Batchelor 1979/81:139–140 with some alternations and abbreviations. *Byang-chub-sems-dpa' mya-ngan las/ 'das kyang don-rnams thams-cad mdzad/ sems med la mchod byas pas/ ji ltar 'bras-bu ldan-par 'gyur/ gang phyir bzhugs-pa'am mya-ngan-'das/ mtshungs-pa-nyid-du bshad phyir-ro// kun rdzob-bam ni de-nyid-du'ang/ rung-ste de 'bras lung las yin/ Bodhi-caryâvatâra* 9.37–39.

> The perfection of giving is fulfilled when gift, giver and receiver are not taken as a basis.[410]

On the other hand, we find:

> But one gives through fear, or with the hope of reciprocity, or through attachment, etc.[411]

Also Khri-byang Rin-po-che's consecration manual contains a variety of views on the act of giving. The notion of reciprocity is evident, for example, in the wording of the offerings made during the fire offerings below.[412] This view is expressed as well in one of the most common explanations for the fire offering found in the *Rdo-rje Snying-po Rgyan*:

> Through the fire offering ritual the *lha* are satisfied. Being satisfied, they bestow *siddhis*.[413]

The view of the *Prajñâ-pâramitâ* on offerings is reflected in the explanation of the suchness offering (*de-kho-na-nyid-kyi mchod*) in the generation ritual:

> At the time of these (offerings), while viewing all the offerings, the offerers and the objects of offering as illusory appearances lacking own existence, make offerings.[414]

The suchness offerings consist of meditating on the previous outer, inner and secret offerings[415] as empty of own existence with regard to gift, giver and receiver.

The most common offering verses in the consecration, however, follow a pattern in which the fact that the Buddha is undoubtedly in no need of the offering is first stated. Then the merit acquired by the offerings is dedicated toward the Enlightenment of all sentient beings (occasionally including the offerer). For example, the offering of ornaments to the Buddha is accompanied by the following verse:

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410 Conze 1975:50.

411 *Kośa*, 113a; Pruden 1988:695. See also the eight types of gifts in the *Kośa*, 117d; Pruden 1988:699.

412 R. 421.2–4.

413 *Sbyin-sreg las ni lha-rnams tshim/ tshim-par gyur na dngos-grub ster/* Tog Palace, vol. 96, p. 558.1–2; see also Sde-srid Sangs-rgyas-rgya-mtsho, p. 237.

414 *De-dag-gi tshe mchod-bya mchod-byed mchod-pa thams-cad rang-bzhin med bzhin-du snang-ba sgyu-ma bzhin-du blta-bar bya-ste mchod-pa'o//* DK 157.3.

415 Cf. Beyer 1973:146–167.

> Even though the Victorious One, being naturally endowed with the ornaments of the major and minor marks of a Buddha, does no seek to be adorned with any other ornaments, by offering this supreme ornament of precious substances may all beings obtain a body decorated with the major and minor marks of a Buddha.[416]

This pattern dominant also in the enthronement offerings below.[417]

The two elements in the act of offering, the actual offerings and the dedication of the resulting merit for the sake of all sentient beings are comparable to the two elements of offerings found in the *Avadâna-śataka* studied by Strong (1979). Being a non-Mahâyâna work, the merit of offering in the *Avadâna-śataka* is not dedicated to all sentient beings and to their Enlightenment, but directed towards the individuals achievement of Buddhahood, Pratyekabuddhahood or Arhatship.

In conclusion, Khri-byang Rin-po-che's consecration manual, in common with many other such manuals, does not represent a unified theoretical standpoint on offerings. It draws from a great variety of Indian and Tibetan works which hold different positions and are not always homogeneous themselves. Juxtaposition of different ideas is quite common in the Tibetan ritual literature. These should not be perceived as contradiction seen by us but not by Tibetans,[418] but as practices recognized also by traditional Tibetans to be of different origins that serve different purposes and audiences.

Translation:

1. Blessing the offerings.[419]

Then, as for the blessing of the three waters, *upacâras* (*nyer-spyod*) and music:

[1] Cleanse (the offerings) with water of the vase of action (and) with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

[2] [Purify with

Svabhâva-śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].

[3] From the continuum of Emptiness *Āḥ* (appears); from it arise

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[416] R. 393.1.
[417] For parallel verses in Hindu worship, see Bühnemann 1988:92–93.
[418] See the section of further rituals of consecration in the introduction.
[419] Cf. MV 34–35.

[very vast and wide skulls inside of which are *Hûṃs*].[420] From (their) melting arise water for refreshing the feet, water for refreshing the mouth, water for welcoming, flowers, [incense, light, fragrance, food and music. Appearing as offering substances], their nature is Bliss and Emptiness. [As objects of enjoyment for the six senses they function to generate special uncontaminated Bliss].

[4] [Bless with]

Oṃ pâdyaṃ[421] *[Aḥ Hûṃ*
Oṃ] âñcamaṇaṃ [394] [Aḥ Hûṃ
Oṃ] arghaṃ Āḥ Hûṃ
[Oṃ puṣpe Āḥ Hûṃ
Oṃ dhûpe Āḥ Hûṃ
Oṃ âloke Āḥ Hûṃ
Oṃ gandhe Āḥ Hûṃ
Oṃ naividyâ Āḥ Hûṃ
Oṃ] śapta [Āḥ Hûṃ].

2. The offerings.

May you accept that which pleases you among these supreme, pure and pleasing offerings of water for refreshing the feet (blessed by) the mantra which I faithfully offer.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ pâdyaṃ pratîccha Hûṃ Svâhâ.[422]

After that (offer:)

[May you accept that which pleases you among these supreme, pure and pleasing offerings of] water for refreshing the mouth [(blessed by) the mantra which I faithfully offer.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ]añcamaṇaṃ[423] *[pratîccha Hûṃ Svâhâ.*

May you accept that which pleases you among these supreme, pure and pleasing offerings of] water for welcoming [(blessed by) the mantra which I faithfully offer.

[420] See R. 371–2, 400, 359, etc, and above.
[421] Copy B. has *pâdyaṃ* for *pâdya*.
[422] '*Oṃ Āḥ Hrîḥ* please receive this most excellent respectful [?] water for washing the feet *Hûṃ Svâhâ*.'
[423] Read *âñcamaṇaṃ*.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ] arghaṃ [pratîccha Hûṃ Svâhâ].

[I seek to offer this] best divine flower [to (the *lha* of) the mandala, consider me compassionately, O protector, accept this offering].[424]

Oṃ sarva-tathâgata puṣpe [pratîccha Hûṃ Svâhâ.[425]

I seek to offer this best divine incense to (the *lha* of) the mandala, consider me compassionately, O protector, accept this offering.

Oṃ sarva-tathâgata dhûpe pratîccha Hûṃ Svâhâ.

I seek to offer this best divine light to (the *lha* of) the mandala, consider me compassionately, O protector, accept this offering.

Oṃ sarva-tathâgata âloke pratîccha Hûṃ Svâhâ.

I seek to offer this best divine fragrance to (the *lha* of) the mandala, consider me compassionately, O protector, accept this offering.

Oṃ sarva-tathâgata gandhe pratîccha Hûṃ Svâhâ.

I seek to offer this best divine food to (the *lha* of) the mandala, consider me compassionately, O protector, accept this offering.

Oṃ sarva-tathâgata naividyâ pratîccha Hûṃ Svâhâ.

I seek to offer this best divine music to (the *lha* of) the mandala, consider me compassionately, O protector, accept this offering.

Oṃ sarva-tathâgata] śapta[426] *pratîccha Hûṃ Svâhâ.*

Play the cymbals in *slang-sil*.

Requesting the consecration (snyan-gsan-gyis gsol-gdab)

Before making the request, the performers transform their tongues into *vajra*. Any pronouncement made with a *vajra* tongue would

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[424] The full text is found in PC 845. *Lha-yi me-tog dam-pa 'di/ dkyil-'khor mchod-pa bgyid-pa 'tshal/ thugs ni brtse-bar nyer-dgongs la/ mgon-po mchod-pa 'di bzhes-shig/*. This verse is recited for each of the *upacâras*, while the name of the offerings is replaced accordingly.

[425] PC *ibid.* but *puṣpaṃ*. '*Oṃ* may all Tathâgatas receive this flower *Hûṃ Svâhâ*.'

[426] *Śaptaṃ*.

inevitably be potent.[427] The request itself, which is translated from Sanskrit, can be found in several consecration works contained in the Tanjur.[428] The version found in Khri-byang Rin-po-che's manual includes some ambiguities which become a little clearer when compared to the version of this request in the Tanjur.

The request begins with an announcement of the consecration to be performed on the following day that is made to the invited *lha*. The purpose of this announcement according to Grags-pa-rgyal-mtshan is "requesting [the *lha*] to come to bless the receptacle at the time of the main part [of the ritual] on the [following] morning."[429] This is quite evident also from the wording of the announcement itself. Among the reasons for performing the consecration are mentioned compassion for disciples, including the patron[s] of the consecration who requested the ritual master to perform it. Consecration belongs to a large group of rituals which are performed not for the soteriological purposes of the performer, but for the sake of others. Most organized monastic rituals and sponsored rituals fall under this category. The performance of such rituals also provides income to the monastery. In this request the motivation of compassion for disciples on the part of the performers is stressed.

Another reason for performing a consecration, according to the announcement itself, is the opportunity for making offerings to the *lha*. A consecrated receptacle will serve as a field of merit, as a site for worship not only during the consecration but also, in principle, until the end of *saṃsâra*. Providing a locus for the accumulation of merit is a major reason for erecting receptacles. Yet, there is also an aspect of reciprocity at work here. The promised offerings are intended to urge the *lha* to attend. The works of Nag-po-pa, Abhayâkaragupta and others mention in their versions of the announcement certain additional reasons for performing consecration, including the generation of *bodhicitta*. We will return to this below.

After the announcement, the ritual manual has: "the *lha* bestow as they please." It is understood, however, that the *lha* consent to the request. It is one of the characteristics of tantric rituals that when performed by an able master any request is considered to be instantly

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[427] See 'commanding the guardians of the directions' below.

[428] Nag-po-pa, Toh. 1257, pp. 561.7–562.3; Toh. 1822, p. 526.3–6; Abhayâkaragupta, Toh. 3140, p. 117.4–7, etc. Another version is found in Grags-pa-rgyal-mtshan 245.4–246.1.

[429] *Nang-par dngos-gzhi'i dus-su rten byin-gyis brlab-pa'i phyir byon-par zhu!* (245.4.6).

actualized. Here the *lha*, controlled by the ritual master, are obliged to comply with the request for consecration.[430] The request is repeated after the invitation of the consecration *lha* on the main day of the consecration, and is followed by the dissolving (*bstim-pa*) of the *lha* into the visualized receptacle—one of the culminations of the consecration ritual.

Translation:

The ritual helper distributes an incense stick to everyone.[431]

May my tongue transform into a *vajra* born from a *Hûṃ*.[432]

Holding the incense in the right (hand) and the bell in the left (recite):

The embodiment of compassion,[433] out of compassion for the disciples and also for the sake of offerings to you,

Ring the bell

with respect I ask to perform the consecration tomorrow, O Blessed One, therefore I am worthy of your kindness.[434] O Vajradhara, tomorrow I shall perfectly perform the consecration of a receptacle of body, speech and mind of Akṣobhya,[435] [395] with requisites as numerous as the patron can afford.

[Ring] the bell

Therefore, having held me and my disciple(s) close with compassion, may you together with all the attendants bless the consecration.[436]

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[430] Cf. Sde-srid Sangs-rgyas-rgya-mtsho, p. 243.

[431] These are the physical bases (*rten*) for the offerings which accompany the following supplication.

[432] Thus, the following request will be spoken with a *vajra* tongue, therefore it will be potent.

[433] This is uncertain. Nag-po-pa has *mgon-po thugs-rje'i bdag-nyid-kyis* 'O protector, the embodiment of compassion' for *thugs-rje-yis ni bdag-can bdag*. G. 246.1.1 has for this *bdag ni rdo-rje che-ge-mos* 'I *vajra* so and so.' I take *yi* for *yis* in R. as in Abhayâkaragupta, Toh. 3140, p. 117.5; DZ 362.6; etc.

[434] Nag-po-pa has *bka'-drin-dag ni mdzad-pa rigs* for *de phir bka'-drin mdzad-pa 'os*.

[435] PC 845 has *che-ge-mo* for *mi-bskyod-pa'i*. This would be 'O Vajradhara, tomorrow I, so and so, shall perfectly perform a consecration of a receptacle of Body, Speech and Mind.' This phrase does not occur in G. 246.1 which has a variant of this request. Abhayâkaragupta Toh. 3140, p. 117.6–7 has *che-ge bdag ni Rdo-rje-can/ che-ge'i rab-tu gnas-pa ni/ bgyi'o* . . . 'I, so and so, O Vajradhara, will perform a consecraton of so and so.'

[436] G. has *tshogs-pa thams-cad rab-gnas-pa* 'the consecrators and the entire assembly' for *'khor-bcas kun-gyis rab-gnas la*.

Ring the bell. (Repeat this request) three times. Collect the incense sticks.

The *lha* bestow as they please.

Offerings (mchod-pa)

1. Blessing the offerings (*byin-rlabs*).

[1] Cleanse with the water of the vase of action (and) with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

[2] [Purify with

Svabhâva-śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham.

[3] From the continuum of Emptiness *Āḥ* (appears); from it arise very vast and wide skulls inside of which are *Hûṃs*. From (their) melting arise water for refreshing the feet, water for refreshing the mouth, water for welcoming, flowers, incense, light, fragrance, food and music. Appearing as offering substances, their nature is Bliss and Emptiness. As objects of enjoyment for the six senses they function to generate special uncontaminated Bliss].

[4] The blessing

[Oṃ pâdyaṃ Aḥ Hûṃ
Oṃ âñcamanaṃ Aḥ Hûṃ
Oṃ arghaṃ Āḥ Hûṃ
Oṃ puṣpe Āḥ Hûṃ
Oṃ dhûpe Āḥ Hûṃ
Oṃ âloke Āḥ Hûṃ
Oṃ gandhe Āḥ Hûṃ
Oṃ naividyâ Āḥ Hûṃ
Oṃ śapta Āḥ Hûṃ].

2. The offering (*mchod-pa*).

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ pâdyaṃ [pratîccha Hûṃ Svâhâ.
Oṃ Āḥ Hrîḥ pravara-sadkâraṃ âñcamanaṃ pratîccha Hûṃ Svâhâ.
Oṃ Āḥ Hrîḥ pravara-sadkâraṃ arghaṃ pratîccha Hûṃ Svâhâ].

Thus, etc. (offer) the three waters (*chu-gsum*).[437] and

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[437] See R. 394.2 above.

Oṃ sarva-tathâgata-puṣpe [pratîccha Hûṃ Svâhâ.
Oṃ sarva-tathâgata dhûpe pratîccha Hûṃ Svâhâ.
Oṃ sarva-tathâgata âloke pratîccha Hûṃ Svâhâ.
Oṃ sarva-tathâgata gandhe pratîccha Hûṃ Svâhâ.
Oṃ sarva-tathâgata naividyâ pratîccha Hûṃ Svâhâ.
Oṃ sarva-tathâgata] śapta [pratîccha Hûṃ Svâhâ].[438]

Play the cymbal in *slang-sil.*

3. Prostrations (*phyag-'tshal*).
Everyone join their palms.

Oṃ sarva-tathâgata-pâda-bandhana[439] *karomi.*[440]

4. Praises (*bstod*).
Even though the offerings which follow the request for the consecration are offered to all the Tathâgatas who have been invited with a mantra such as, *Oṃ sarva Tathâgata puṣpaṃ pratîccha Hûṃ Svâhâ* '*Oṃ*, may all Tathâgatas receive this flower, *Hûṃ Svâhâ*'), the praises here are addressed to Rdo-rje-'jigs-byed. This again points to the composite nature of this work.[441]

Translation:

You are non-dual, extraordinary, [pervasive body. With equanimity to all you are the father of all the Victorious Ones. Being the realm of *dharma* you are the mother of all the Victorious Ones. Being the *ye-shes sems-dpa'* you are the son of all the Victorious Ones.

Prostrations to you, glorious Mañjuśrî, the perfected one. Even though the *dharmakâya* has neither love nor hate, for the sake of taming the poisonous ones of the three worlds without remainder, through compassionate skillful means you manifest as the body of the king of the Wrathful Ones]; prostrations to the Frightful One (*'jigs-byed*) the destroyer of the lord of death (*gzhin-rje-gshed*).[442]

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[438] See *ibid.*

[439] PC 846 has *bandhanaṃ*, read *vandhanaṃ.*

[440] '*Oṃ* I salute to the feet of all Tathâgatas.'

[441] For different verses of praise see 'Dul-'dzin Grags-pa-rgyal-mtshan's consecration work, DZ 364.2–365.1.

[442] The complete text of this praise is found in DK 160.5–161.2 where its last words are different. *Gnyis-med thun-mong ma-yin khyab-pa'i sku/ kun la snyoms-mdzad rgyal-ba kun-gyi yab/chos-kyi dbyings gyur rgyal-ba kun-gyi yum/ ye-shes sems-dpa' rgyal-ba*

Requesting the lha *to depart* (gshegs-su gsol)

The first day of the consecration is a day of preparation only. The consecration *lha* invited to the space in front of the performers are begged to return to consecrate the receptacle on the following day. Then they are requested to depart according to the pattern followed in concluding the generation of a *lha* in front of the practitioner (*mdun-bskyed*),[443] in which prior to its departure the *lha* is asked to bestow accomplishments (*siddhi*). Then the *lha* is sent off to its own abode, but requested to remain accessible for future invitations. This ritual act is accompanied by the requesting-to-depart *mudrâ*[444] and mantra.[445]

The invitation of the *lha* in this case, however, is not the usual generation of a *lha* in front of the practitioner, but an incomplete generation of a receptacle as a *lha* (*rten-bskyed*). Here the receptacle is generated as the *dam-tshig sems-dpa'* and the *ye-shes sems-dpa'* are invited; but instead of absorbing into the *dam-tshig sems-dpa'* they are sent back until the following day. Hence there is some debate among various consecration manuals[446] on whether the *lha* should be requested to return to its own abode, as in the generation in front, or to the space in front of the performers. While Khri-byang Rin-po-che's manual follows the first option, consecration works such as those by Grags-pa-rgyal-mtshan,[447] Gter-bdag-gling-pa[448] and others instruct one "to request the *ye-shes sems-dpa'* of the receptacle to proceed to the space in front." While these kinds of arguments may seem to be of little real consequence, they are definitely not seen in such a light by some members of the disagreeing factions, and especially so when this is only one point of contention among others.

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kun-gyi sras/ phyag-'tshal 'Jam-dpal dpal-gyur rdzogs-pa khyod/ chos-kyi sku la byams-sdang mi mnga' yang/ srid-gsum gdug-pa ma-lus 'dul-ba'i phyir/ thugs-rje thabs-kyis khro-rgyal skur bstan-pa/ 'Jigs-byed Gshin-rje'i gshed la phyag-'tshal-lo. I have adapted here the English translations of S. 34–35 = S. 45 = S. 52; MV 61–62.

[443] Another possibility for concluding the generation in front is requesting the *lha* to be absorbed into an already consecrated receptacle.

[444] For an illustration, see Beyer 1973:224.

[445] The longer form of this mantra is *Oṃ punar âgamanâya Muḥ* 'come back'. See *Vajrâvalî*, Toh. 3140, p. 118.1 (which has *sunar* for *punar*); DZ 365.1, etc. The short form is *Oṃ vajra Muḥ*.

[446] Sde-srid Sangs-rgyas-rgya-mtsho p. 243; Gter-bdag-gling-pa, work 1, p. 16.

[447] P. 246.4.

[448] Work 1, p. 16.

Translation:

Everyone join their palms while holding a flower, and (recite the following) with melody.

> *Oṃ* you [who fulfill all the purposes of] sentient beings [396] [bestow (upon me) the corresponding accomplishments (*dngos-grub, siddhi*). May you depart] to the Buddha's land (but) return once more.[449]
>
> *Oṃ vajra muḥ.*
>
> The *ye-shes sems-dpa'* have departed to their own abode.

Applying scent on the receptacle (dri-bzang byug)

The ritual master makes as if he applies scent on five places on the receptacle, or rather on the mirror which at this point houses the *ye-shes sems-dpa'* of the receptacle. The First Paṇchen Lama,[450] 'Dul-'dzin Grags-pa-rgyal-mtshan,[451] and others explain the five places of the receptacle as its heart, head, neck, hands and crown of the head (*spyi-gtsug*).[452] The ritual master makes motions of touching the five points, which correspond to the arrangement of the five Tathâgatas, that is to say, the center and four main directions.[453] This is understood as the application of the seed syllables of the five Tathâgatas to the five limbs of the receptacle. This process resembles the Hindu *nyâsa* performed for protection. Van Kooij explains this as follows:

> Hymns and *mantras* can be used in this way. They become a *kavaca* when they are applied for protection of the body. The ritual act consists of reciting parts of the *mantra* or hymn and at the same time naming particular parts of the body, or moreover touching them with one's fingertips. It is like putting on a coat of mail consisting of powerful syllables and names, which give a kind of divine protection.[454]

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449 Adopted from the English translation in S. 53–4, see also B. 224, etc. The complete text is found, for example, in PC 846. *Oṃ Khyed-kyis sems-can don kun mdzad/ rjes-su mthun-pa'i dngos-grub bstsal/ sangs-rgyas yul-du gshegs nas ni/ slar yang 'byon-par mdzad-du gsol.* For the Sanskrit see, Gellner 1991:188, but note the variant readings, especially *datvâ* for *dattâ* which calls for a translation similar to the one here.

450 P. 846.3.

451 DZ 365.2.

452 These 'five places' are referred to as well in the case of the consecration of *stûpas*.

453 As in the section on empowering the grain/flowers, above.

454 Van Kooij 1983:118–119. For a detailed study of *nyâsa* see Padoux 1980; see also

Once again, this explanation can be applied to the ritual action in case here as well.

Translation:

Then, apply drops of fragrance (*dri'i thig-le*) on the five places (*gnas lnga*) of the receptacle.

Offerings to the dam-tshig sems-dpa'

Translation:

(Offer) the three waters and the *upacâras*.

A. Blessing the offerings (*byin-rlabs*).
[1] Cleanse with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

[2] [Purify with

Svabhâva-śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].

[3] From the continuum of Emptiness *Āḥ* (appears); from it [arise very vast and wide skulls inside of which are *Hûṃs*. From (their) melting arise water for refreshing the feet, water for refreshing the mouth, water for welcoming, flowers, incense, light, fragrance, food and music. Appearing as offering substances, their nature is Bliss and Emptiness. As objects of enjoyment for the six senses they function to generate special uncontaminated Bliss.
[4] The blessing

Oṃ pâdyaṃ Āḥ Hûṃ
Oṃ âñcamanaṃ Aḥ Hûṃ
Oṃ arghaṃ Āḥ Hûṃ
Oṃ puṣpe Āḥ Hûṃ
Oṃ dhûpe Āḥ Hûṃ
Oṃ âloke Āḥ Hûṃ
Oṃ gandhe Āḥ Hûṃ
Oṃ naividyâ Āḥ Hûṃ
Oṃ śapta Āḥ Hûṃ].[455]

Kane1962:V 1123. The *nyâsa* will be mentioned again in the section on blessing the sense fields.

[455] See R. 393.5–394.1 above, R. 399.6–400.4 below, etc.

Play the cymbals in *slang-sil.*

B. Offerings (*mchod-pa*).

This best water for refreshing the feet, a divine substance arising through interdependence (*rten-cing 'brel-bar 'byung-ba-yi*) I offer you with utmost faith, may you accept it as you please.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ pâdyaṃ [pratîccha Hûṃ Svâhâ.

This best water for refreshing the mouth, a divine substance arising through interdependence I offer you with utmost faith, may you accept it as you please.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ] âñcamaṇaṃ [pratîccha Hûṃ Svâhâ.

This best water for welcoming, a divine substance arising through interdependence I offer you with utmost faith, may you accept it as you please.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ] arghaṃ [pratîccha Hûṃ Svâhâ].

[This best flowers, a divine substance arising through] interdependence [I offer you with utmost faith, may you accept it as you please].

Oṃ sarva-tathâgata [puṣpe[456] *pratîccha Hûṃ Svâhâ.*

This best incense, a divine substance arising through interdependence I offer you with utmost faith, may you accept it as you please.

Oṃ sarva-tathâgata dhûpe pratîccha Hûṃ Svâhâ.

This best light, a divine substance arising through interdependence I offer you with utmost faith, may you accept it as you please.

Oṃ sarva-tathâgata âloke pratîccha Hûṃ Svâhâ.

This best fragrance, a divine substance arising through interdependence I offer you with utmost faith, may you accept it as you please.

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[456] R. begins here with *pâdyaṃ* again.

Oṃ sarva-tathâgata gandhe pratîccha Hûṃ Svâhâ.

This best food, a divine substance arising through interdependence I offer you with utmost faith, may you accept it as you please.

Oṃ sarva-tathâgata naividyâ pratîccha Hûṃ Svâhâ.

This best music, a divine substance arising through interdependence I offer you with utmost faith, may you accept it as you please.

Oṃ sarva-tathâgata] śapta [pratîccha Hûṃ Svâhâ].

Protection of the receptacle (bsrung-ba)

The protection is performed by reciting the mantra of action, while making the protection *mudrâ* and visualizing protective *vajras* surrounding the receptacle. Then the ritual master touches the heart, throat and head of the receptacle with a *vajra*. This process, again, is a form of *nyâsa*. Consecration manuals such as that of 'Dul-'dzin Grags-pargyal-mtshan[457] instruct the performer to recite either one's own action mantra or the mantra of Amṛtakuṇḍali. Khri-byang Rin-po-che's manual, in what seems to be an attempt to make doubly sure of protection, dictates the recitation of both. This protection of the receptacle is similar to the protection of a practitioner performed at the onset of one's practice.[458]

Translation:

The ritual master visualizes[459] while circling the receptacle with his *vajra*.

Hrîḥ Ṣṭrîḥ [Vikṛtânana Hûṃ Phaṭ].[460]

The ritual master leads the (recitation of the following) mantra:

[Oṃ] vajra-amṛta-[kuṇḍali hana hana Hûṃ Phaṭ].[461]

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457 DZ 365.4.

458 See MV 10–13, where an English translation of the visualization of the protective *vajras* and the assignment of the seed syllables is provided.

459 He visualizes the receptacle surrounded by protecting *vajras*.

460 Cf. R. 361.5 above.

461 Cf. R. 380.2 above.

Touch the heart, throat and crown of the head of the receptacle with the *vajra*.

III. CONCLUDING RITUALS

The consecration ritual is performed within the frame of the *sâdhana* of Rdo-rje-'jigs-byed-lha-bcu-gsum. Hence the concluding rituals belong to the generation of oneself as Rdo-rje-'jigs-byed (*bdag-bskyed*) and the entrance into the mandala (*bdag-'jug*). The only exception is the ritual act of covering the receptacle, which belongs not to the *sâdhana* but to the consecration ritual itself.

Commanding the guardians of the directions (phyogs-skyong) *to protect*[1]

Rituals of protection receive considerable attention in Tantric rituals. As we have seen, great care was taken to purify the receptacle. At the end of the preparatory rituals, the receptacle was protected through a fence of surrounding *vajra*s. Now, in a ritual which is taken from the *sâdhana*, the Guardians of the Directions (*phyogs-skyong*) are asked to prevent the return of any harmful elements.

So that the promise to protect made by the Guardians of the Directions will be potent, their tongues are first generated as *vajra*s. A vow made with a *vajra* tongue cannot be averted. Then each of the syllables of Rdo-rje-'jigs-byed's heart (*snying*) and action (*las*) mantras are assigned to each of the three realms (*khams gsum*), four directions and the eight Guardians of the Directions in order to charge them with powers as well. *Gtor-ma*s and praises are offered to the guardians. In return, they promise to protect all religious undertakings in general and, in particular, the receptacle and its consecration.

Translation:

Offerings *gtor-ma*s (*phyogs-gtor phul*).
Then, the ritual master purifies with water of the vase of action (etc.) Bless the *gtor-mas* like the inner offerings (*nang-mchod*).[2]
[397]

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[1] The complete text is found in DK 173.2–174.5.

[2] The *gtor-ma*s are blessed like the inner offerings, see R. 358.1–2 above. For an English translation see MV 35–36.

The tongues of the Guardians of the Directions, as well as of their entourage,[3] are born out of a *Hûṃ* as a white one-pronged *vajra* hollow with light.

Oṃ Yamaraja[4] *[sadomeya Yamedoruṇayodaya Yadayonirayakṣeya Yakśeyacchanirâmaya Hûṃ Hûṃ Phaṭ Phaṭ Svâhâ].*[5]
Oṃ/bhucaranaṃ[6] *[ya/pâtâlacaraya mân/khecaraya ta/pûrbanigânaṃ*[7] *ka/dakṣiṇadîgâya Hûṃ/paścimanam Phaṭ/udtaratigâya.*[8]
Oṃ/I Hrîḥ/Ya Ṣṭrîḥ/Va Vi/Kṣi kṛ/Ko tâ/E na/A na/De Hûṃ/bhyo Phaṭ/sarva-bhutebhyaḥ.][9]

three times.

Oṃ daśa-dik-loka-pâla sapari [vâra] arghaṃ [pratîccha Hûṃ Svâhâ.[10]
Oṃ daśa-dik-loka-pâla saparivâra pâdyaṃ pratîccha Hûṃ Svâhâ.
Oṃ daśa-dik-loka-pâla saparivâra gandhe pratîccha Hûṃ Svâhâ.
Oṃ daśa-dik-loka-pâla saparivâra puṣpe pratîccha Hûṃ Svâhâ.
Oṃ daśa-dik-loka-pâla saparivâra dhûpe pratîccha Hûṃ Svâhâ.
Oṃ daśa-dik-loka-pâla saparivâra âloke pratîccha Hûṃ Svâhâ.
Oṃ daśa-dik-loka-pâla saparivâra naividyâ pratîccha Hûṃ Svâhâ.
Oṃ daśa-dik-loka-pâla saparivâra] śapta [pratîccha Hûṃ Svâhâ].

Play the cymbals in *sil-phreng* once.

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[3] Their entourage consists of the elementals (*'byung-po*, cf. DK 173.6–174.1).
[4] Read *râjâ*.
[5] This is Rdo-rje-'jigs-byed root mantra (*rtsa-sngags*).
[6] Read *bhûcaraṇaṃ* as in DK 173.4.
[7] Read *pûrva-*.
[8] Read *uttara-*. The first syllables of each component in this mantra make up the heart mantra (*snying-po*) of Rdo-rje-'jigs-byed *Oṃ Yamântaka Hûṃ Phaṭ*, while the second component refers to deities 1. on earth 2. below the earth 3. in the sky 4. in the east 5. in the south 6. in the west 7. in the north. This is similar to the six syllables mantra of Spyan-ras-gzigs which purifies beings in the six worlds (*gati*).
[9] Read *bhûtebhyaḥ*. Again, the initial syllables go together to make up the mantra of action (*las-sngags*) of Rdo-rje-'jigs-byed, while the second refers to the guardians of the directions (*loka-pâla*) Indra in the east, Yama in the south, Varuṇa in the west and so forth. For the text of this mantra see DK 173.4–6.
[10] '*Oṃ* May the guardians of the ten directions of the world together with their entourage receive this water for welcoming *Hûṃ Svâhâ*.' For the complete text see DK 174.1.

Oṃ daśa-dik-[loka-pâla saparivâra] Oṃ Āḥ Hûṃ.

[To those who have promised, in the presence of] the Blessed One, the Lord [of Dharma, Mañjuśri, to subdue Mâra and to protect the teachings, to the assembly of the observants of the command, Yama of Action (Karmayama), ogresses (*ma-mo*), the *ḍâkiṇî*s, elementals, the Vetâlas, to the outer and inner protectors, to all those bound by oath I bow down and turn with hopeful mind].

May [the Guardians of the Directions with your entourage engage in activity for the *dharma* (*phrin-las*) which would bring my virtuous undertaking to its ultimate purpose and would pacify any hindrance to it.][11]

Having entrusted thus (the Guardians) with activity for the *dharma* think that they make a promise (to do so)].[12]

Covering the receptacle (rten-dgab)

This action receives the following explanation:

> As long as a king has not appeared in the capital, he does not possess any political power. Likewise, as long as the consecration is not completed, [the receptacle] is not worthy of worship.[13]

Thus, covering the receptacle at the end of the preparatory rituals expresses the notion that only after the consecration can a receptacle serve as an object of offerings.

Translation:

Cover the receptacle with a yellow cloth.

Thanks-giving ceremony (gtang-rag)[14]

Almost every tantric ritual includes ritual acts of expressing gratitude to the *lha* for their consent to participate in the ritual. Since the thanks-

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[11] Cf. DK 174.2–5, MV 72.

[12] *Ces 'phrin-las bcol-bas khas blangs-par bsam-mo/. ibid.*

[13] *Rgyal-po rgyal-sar ma thon-pa rgyal-srid la mi dbang-ba ltar/ rab-gnas ma zin-pa de mchod-pa'i 'os ma yin-no//* (Grags-pa-rgyal-mtshan p. 246.1.4–5). See also Brag-phug Dge-bshes 242.2–3, who says "as long as the initiation and enthronement offerings of the consecration are not completed, [the receptacle] is unworthy of offerings."

[14] Cf. offerings above and J. 251.2–6.

giving ceremony here is taken from the *sâdhana*, its offerings and praises are directed to Rdo-rje-'jigs-byed-lha-bcu-gsum. However, the *lha* invited to the receptacle include not only the *ye-shes sems-dpa'* of Rdo-rje-'jigs-byed, but also the Buddhas and Bodhisattvas of the ten directions. Further, the request for the *lha* to firmly remain in the receptacle[15] is directed only at the Buddhas and Bodhisattvas of the ten directions. In placing the consecration within a frame of the ritual of one of the Anuttara Yoga's *lha*, no adjustment is made to prevent such inconsistencies. The wording of the earlier consecration is kept intact.

Translation:

A. Blessing the offerings (*gtang-rag mchod-pa byin-brlab*).
Then, bless the thanks-giving offerings.
[1] Cleanse with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

[2] Purify as empty with

Svabhâva-[śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].

[3] From the continuum of Emptiness *Āḥ* (appears), from it [arise skulls, very vast and wide, inside of which are *Hûṃ*s. From their melting arise water for welcoming, water for refreshing the feet, fragrance, flowers, incense, light, food and music. Appearing as substances for offerings, their nature is Bliss and Emptiness (*bde-stong*). As objects of enjoyment for the six senses, they function to generate uncontaminated supreme Bliss].

[4] Bless

[Oṃ arghaṃ Āḥ Hûṃ.
Oṃ pâdyaṃ Āḥ Hûṃ.
Oṃ gandhe Āḥ Hûṃ.
Oṃ puṣpe Āḥ Hûṃ.
Oṃ dhûpe Āḥ Hûṃ.
Oṃ âloke Āḥ Hûṃ.
Oṃ naividyâ Āḥ Hûṃ.
Oṃ] śapta [Āḥ Hûṃ].

[15] R. 440.6–444.1, below.

Play the cymbals in *slang-sil.*

B. Offerings (*mchod-pa*).

Oṃ Yamântaka-sapârivâra[16] *arghaṃ [pratîccha Hûṃ Svâhâ.*[17]
Oṃ Yamântaka-sapârivâra pâdyaṃ pratîccha Hûṃ Svâhâ.
Oṃ Yamântaka-sapârivâra gandhe pratîccha Hûṃ Svâhâ.
Oṃ Yamântaka-sapârivâra puṣpe pratîccha Hûṃ Svâhâ.
Oṃ Yamântaka-sapârivâra dhûpe pratîccha Hûṃ Svâhâ.
Oṃ Yamântaka-sapârivâra âloke pratîccha Hûṃ Svâhâ.
Oṃ Yamântaka-sapârivâra naividyâ pratîccha Hûṃ Svâhâ.
Oṃ Yamântaka-sapârivâra] śapta [pratîccha Hûṃ Svâhâ].[18]

Play the cymbals in *slang-sil.*

C. Inner offerings (*nang-mchod*).

Oṃ Hrîḥ Ṣṭrîḥ [vikṛtânana Hûṃ Phaṭ] Oṃ Aḥ Hûṃ[19]
[Oṃ Vajra-vettâlî âgaccha âgaccha Hûṃ Jaḥ Svâhâ Oṃ Aḥ Hûṃ]
Oṃ Vajrarati [Hûṃ Phaṭ] Oṃ Aḥ Hûṃ.[20]

Play the cymbals in *sil-phreng* twice.

D. Praises (*bstod*).[21]

You are non-dual, extraordinary, [pervasive body. With equanimity to all you are the father of all the Victorious Ones. Being the realm of *dharma* you are the mother of all the Victorious Ones. Being the *ye-shes sems-dpa'* you are the son of all the Victorious Ones.

Prostrations to you, glorious Mañjuśrî, the perfected one.

[16] Or *saparivâra.*

[17] '*Oṃ* may Yamântaka together with his entourage accept this water for welcoming *Hûṃ Svâhâ.*'

[18] See above R. 397.2–3.

[19] Copy B has *nas* here.

[20] The inner offerings are made while reciting Rdo-rje-'jigs-byed's mantra of action, his consort's (Vajravettâlî) mantra and the mantras of the thirteen *lha* of his mandala (See DK 154). For the complete mantra see DK 168–9. See also S. 34, where *âgaccha* should be repeated.

[21] See the praise to Rdo-rje-'jigs-byed in R. 395.5. In addition, each of the *lha* in the four directions of the mandala is praised as well (Gti-mug Gshin-rje-gshed, Ser-sna Gshin-rje-gshed, 'Dod-chags Gshin-rje-gshed, and Phrag-dog Gshin-rje-gshed). The complete text is found in DK 160.5–162.5. My translation is adapted from the English translation of S. 34–5 = S. 45 = S. 52–3.

> Even though the *dharmakâya* has neither love nor hate, for the sake of taming the poisonous ones of the three worlds without remainder, through compassionate skillful means you manifest as the body of the king of the Wrathful Ones]; prostrations and praises to the Frightful One (*'jigs-byed*) the destroyer of the lord of death (*gzhin-rje-gshed*).
>
> [Yamântaka, the complete destroyer, you the *vajra* essence of Ignorance, the nature of the teacher of all Buddhas, prostration and praise to the *vajra* body.
>
> Yamântaka, the complete destroyer, you the *vajra* essence of Slander, identical with the *vajra* mind, prostration and praise to jewel *vajra*.
>
> You the *vajra* essence of Passion, Yamântaka, the complete destroyer, identical with the *vajra* speech, prostration and praise to *vajra* speech.
>
> You the *vajra* essence of Jealousy, Yamântaka, the performer of all actions, identical with the *vajra* body, prostration and praise to you who hold a sword in your hand.
>
> You, the entity of all Buddhas, all Buddhas encapsulated into one, the chief of chiefs, the supreme of all Buddhas], prostration and praise to the chief (*lha*) of the mandala.[22]

Aspirations (smon-lam) *and dedication of merit* (dge-ba bsngo-ba)

Every Tibetan ritual concludes with an aspiration for oneself and all sentient beings to attain Enlightenment. The merit accumulated through the performance of the ritual is dedicated toward this end, according to one of the fundamental Mahâyâna ideas. The dedication of merit is codified also as the final among the seven limbs of worship (*yan-lag bdun, saptâṅga*).[23]

Translation:

The ritual master leads the recitation of the aspiration. [398]

> . . . [may all beings] be easily established on the stage [of enlightenment] instantaneously.[24]

Play the bells; play the cymbals in *sil-phreng* three times.

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[22] In the last verse Rdo-rje-'jigs-byed is praised again *ibid.*
[23] Cf. Rigzin 1986:378 and above.
[24] The text is found in J. 251.6–257.1.

Request for forbearance (bzod-gsol)

Rituals derive their efficacy, in large part, from their correct execution by a qualified master. The correct way is said to have been set forth by the Buddha in the Tantras and explained by recognized Indian and Tibetan *paṇḍits*. Any deviation from the proper way of performing may render the entire ritual ineffective. Such ideas have been current in India since the Vedic period. In his study of the "Redundant and Deficient in Vedic Ritual," Gonda says:

> A slip of memory, a mistake in the performance, or the omission of some significant act may invalidate the whole ritual proceedings. If due to an error or negligence of an officiant there arises a deficiency or a superfluity, this should not be treated as unimportant and left uncared for.[25]
>
> If there is something deficient or redundant in the sacrifice, its patron (the sacrificer) runs the risk of being ruined.[26]

Ritual manuals provide means for preventing such annulment of the ritual purposes and lessening the danger to its sponsors and performers. Basing himself on Vedic manuals, Gonda says:

> However, the ritualists providing against the impending danger found also other, subtler or more complicated means of eliminating or neutralizing the effects of redundancies or deficiencies. One can ward off the danger by reciting an appropriate mantra and invoke divine assistance, e.g., make good (lit. cover up, *api vapati*) the imperfect or unsuccessful (*vyṛddham*) by means of [TS. 3,3,10] invoking the aid of Bṛhaspati and Prajâpati (3,4,1,1), or appease (*śamayati*) it by a stanza addressed to Heaven and Earth (2f.).[27]

Tibetan ritual manuals employ exactly the same method.[28] Khri-byang Rin-po-che's manual instructs the performer to recite the hundred-syllable mantra of Rdo-rje-'jigs-byed and to address him with a request for forbearance. The hundred syllable mantra is generally used to counterbalance wrong deeds. An example of this occurs at the very beginning of the performance, when the hundred syllable mantra of Rdo-rje-sems-dpa' (Vajrasattva) is recited for purifying sins.[29]

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[25] 1983:21.

[26] *Ibid.* 9.

[27] *Ibid.* 12.

[28] Note also that the redundant and deficient which appear in the title of Gonda's article have their Tibetan equivalents in the term *lhag-chad*.

[29] Cf. R. 358.2, see also Gellner 1991:187–188.

Translation:

Recite the hundred syllable mantra three time.[30]

> What ever [faults, however minor] I [have committed out of ignorance, because you are the refuge of all beings, O Protector, forbear with all of these. Anything done here] (because I) could not obtain or did not completely [understand or was not able to do, O the Chief One (of the mandala) forbear with all these].[31]

This is how the steps of the preparation should be performed.

Verses of auspiciousness (shis-brjod)

Even though the consecration manual does not require that it be so, the actual performance followed the rest of the *sâdhana* manual as on the main day of the consecration. The performance concluded with the recitation not only of the verses of auspiciousness from the *sâdhana* of Rdo-rje-'jigs-byed, but also of various other such verses known by heart by all the performers and chosen according to the inspiration of the chant leader *(dbu-mdzad)*.

With this, the rituals of the first day are completed. The time now is almost 6 p.m. It is more than twelve hours since the ritual had begun. The monks retire to have their evening soup. The work of the ritual helper is not yet over. He must remain in the assembly hall to prepare the requisites for the following morning. These include new offerings and *gtor-ma*s, fresh mixtures in the Victorious Vase and the vase of action as well as in the bathing vases, new cleansing and purification substances and so forth.

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[30] For the hundred syllable mantra of Rdo-rje-'jigs-byed see the section on 'empowering the white mustard' above.

[31] The complete text is found in J. 261.5–262.2; for English translations see, B. 272, S. 53, MV 81 (a part translation).

THE MAIN PART (*DNGOS-GZHI*)

A considerable number of the ritual actions performed during the main part of the consecration are identical to those performed during the preparation phase. A discussion will be supplied below only for those ritual actions which have not occurred above, or to those performed with certain variations. Note also that the sequence of the ritual actions during the main part is somewhat different. The announcement of the consecration and the generation of the mind of Enlightenment, for example, are performed only after the bathing, and the generation of the receptacle as the *dam-tshig sems-dpa'* is not immediately followed by entrance into the mandala (*bdag-'jug*). There are also some minor variations in the bathing ritual.

Translation:

Secondly, for the ritual method of the main part of the consecration written as it should be performed, begin with the confession of sins.[1] (Then) perform the self-entry (into the mandala) (*bdag-'jug*) until the *maṇḍal* of thanks-givings as on the previous day.

Empowering the bathing vases and the cleansing substances (khrus-bum dang bdag-rdzas bsgrub-pa)[2]

The ritual helper places the *vajra* (at the end of the) *dhâraṇî* (thread) on top of the vase of the three sweets (*mngar-gsum*). [1] The ritual master cleanses with water of the vase of action (and) with

Oṃ Khaṅga-dhṛk Hûṃ Phaṭ.

[2] Purifies with

Śûnya[tâ-jñâna-vajra-svabhâva-âtmako 'haṃ].

(It) transforms into Emptiness.

[1] For this and the following ritual actions, see R. 358–9 above.
[2] Cf. R. 359–360.

[3] From the continuum of Emptiness (appears) *Bhrûṃ*, from it [on the cleansing materials (*dag-byed*) such as the cleansing substances (*'dag-rdzas*) (which are) in vessels (made) of precious substances] such as bronze and copper, [and inside the bathing vases, (appears) at the center of a lunar disk, a ray of light, encircled with the mantras to be recited that end with the letter *Hûṃ* [?], (which) summons Lamas, *yi-dam*, Buddhas, Bodhisattvas, Heros (*dpa'-bo*), *Dâkiṇîs (mkha'-'gro)*, *Dharma* protectors (*chos-srung*), and in short, all the qualities of the animate and inanimate world (*snod-bcud*). They dissolve into the string of mantras. By means of a descending stream of nectar from that (string), the cleansing substances are blessed.

[4] Thus, the ritual helper first makes the *pad-kor (mudrâ)*, then offers the *dhâraṇî* thread to the ritual master. The ritual master (recites:)

Oṃ Āḥ Hûṃ.

one hundred times. Then successively from

Oṃ trimadhu-snana,[3] *Oṃ dadhi, phala, bruhi,*[4] *gandhe,*[5] *labja,*[6] *oṣati,*[7] *maṇi,*

at the end of each of these attach

pûja-megha-samudra-spharaṇa-samaya-śrîye Hûṃ

(and recite) each 21 times. The ritual helper shifts the *vajra* (at the end) of the *dhâraṇî* (thread) to (each of the other) seven vases successively. The *dhâraṇî* thread has to touch also the cleansing substances. Recite as usual

Oṃ sarva-tathâgata-abhiṣekata-samaya-śrîye Āḥ Hûṃ.

and]

Oṃ Bhrûṃ Svâhâ.[8]
Oṃ amṛta-âyur dade Svâhâ.

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[3] Read *snâna*. These are the name mantras of the eight bathing vases.
[4] Read *vrîhi* cf. the consecration work by Grags-pa-rgyal-mthsan (G.) p. 243.4.5.
[5] Read *gandha*.
[6] Read *lâjâ*.
[7] Read *oṣadhi*.
[8] Cf. R. 359.4–360.5.

The ritual master leads the recitation of these mantras together with

> *Oṃ ye dharmâ [hetuprabhavâ hetuṃ teṣâṃ tathâgato hy avadat teṣâṃ ca yo nirodha evaṃ vâdî mahâśramaṇaḥ].*

twenty-one times each. Thus (perform) the empowerment of the bathing vases and cleansing substances until the ritual helper has collected the *dhâraṇî* thread.

Empowering the grain/flower

Place the bathing mirror on which the *ye dhar[mâ hetuprabhavâ hetuṃ teṣâṃ tathâgato hy avadat teṣâṃ ca yo nirodha evaṃ vâdî mahâśramaṇaḥ]* has been written on top of the vessel (containing) flowers, [399] and offer it in front of the ritual master. Place the *dhâraṇî* thread with its *vajra* on top of the mirror.

> The letters [(on the mirror) rise up, a radiant blazing ray of light invites all the qualities of existence (*srid-pa*) and peace (*zhi-ba*) and all the blessings of the Victorious Ones and their Sons, which dissolve in the string of mantras and flowers.

The ritual helper offers the *dhâraṇî* thread (to the ritual master). The ritual master leads the recitation of the

> *Ye dhar[mâ hetuprabhavâ hetuṃ teṣâṃ tathâgato hy avadat teṣâṃ ca yo nirodha evaṃ vâdî mahâśramaṇaḥ]*

After reciting (it) about one hundred times, the ritual helper collects the *dhâraṇî* thread. The ritual master holds the *dur-ba* (*dûrvâ*) grass brush and the mirror in his right and left hands (respectively). The ritual helper pours water from the vase of action (*las-bum*) on the mirror. This water, into which the letters (written on the mirror) dissolve, permeates the flowers (in the vessel)].

Empowering the gu-gul *and the white mustard* (yungs-kar)

Empower the *gu-gul* and the white mustard up until[9] (the recitation of)

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[9] See R. 361.5–6

Sumbha Ni[sumbha Hûṃ gṛhṇa gṛhṇa Hûṃ gṛhṇâpaya gṛhṇâpaya Hûṃ ânaya Ho bhagavan vidyâ-râjâ Hûṃ Phaṭ]

a hundred times (and) the hundred syllable mantra of Yamântaka three times. (Thus) perform the cycle of empowering the flowers, *gu-gul* and white mustard as before in the case of the preparation.[10]

Generation of the receptacle as the dam-tshig sems-dpa' (rten-bskyed)[11]

Then, remove the cloth of the receptacle and place the four waters at the central row.[12]

[1] Cleanse with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

[2] Purify into Emptiness with

Śûnyata[13]*-[jñâna-vajra-svabhâva-âtmako 'haṃ].*

[3] From the continuum of Emptiness on top of a variegated lotus (*viśva-padma*) and a sun (appears) *Hûṃ*, from it (appears) a *vajra* marked with *Hûṃ*, from its complete transformation (appears) Glorious Great Rdo-rje-'jigs-byed, his body dark blue in color [with nine faces, thirty four arms and sixteen legs, standing in a posture in which his right legs are bend and left extended; capable of devouring the three realms, calling out Ha Ha with his tongue coiled, fangs bared, having wrathful scowls, next to which, his eyebrows and eyes blaze like (the fire) at the time of destruction (of the world at the end of a *kalpa*), the yellow tips of his hair bristle upward. He makes the threatening seal at the mundane and supramundane *lha*, frightening the terrifiers. In a loud cry he roars like thunder '*Phaiṃ kara*'. He devours human blood, grease, marrow and fat, crowned with five dry skulls meant to frighten, adorned with garland of skulls (made of) fifty fresh heads, decorated with bone ornaments, such as a sacred

[10] Cf. R. 360.6–361.6.

[11] While during the preparation the receptacle was generated only after the announcement and generation of the mind of Enlightenment, here the sequence is slightly different.

[12] In practice, in front of the senior most monk at the head of the central right row.

[13] Read *śûnyatâ*. Copy B has *śûnyata* for *śûnyâta*.

thread of black serpent, a wheel of human bones, (bone) earring, etc. He has a bulging belly, his body naked, his eyebrows, eye-lashes, beard and bodily hair blaze like the fire at the end of time.

His main face is that of a buffalo, black, very wrathful and endowed with sharp horns. On top of it, in between the two horns there is a red face, very frightening, its mouth dripping blood. Above that is a yellow face of Mañjuśrî, slightly wrathful, adorned with ornaments of youth. At the crown of his head five hair locks are tied. The first face at the base of the right horn is blue, to its right a red face and to its left a yellow face. The first face at the base of the left horn is white while to its right a grey face and to its left a black face. All the faces are very wrathful, and all nine faces have three eyes each.

Both right and left first hands hold a fresh elephant hide with its head to the right, its hair showing outwards, stretched by its left front and back legs. In the first among the remaining right (hands) he holds a curved knife, in the second a javelin, in the third a pestle, in the fourth a knife, in the fifth a lance, in the sixth an axe, in the seventh a spear, in the eighth an arrow, in the ninth an iron hook, in the tenth a club, in the eleventh a *khaṭvâṅga*, in the twelfth a wheel, in the thirteenth a five-pronged *vajra*, in the fourteenth a *vajra* hammer, in the fifteenth a sword, and in the sixteenth a small drum.

In the remaining left (hands) he holds a skull filled with blood, in the second the head of Brahmâ, in the third a shield, in the fourth a leg, in the fifth a lasso, in the sixth a bow, in the seventh intestines, in the eighth a bell, in the ninth a hand, in the tenth a shroud, in the eleventh a person impaled on a pointed stake, in the twelfth a furnace, in the thirteenth a scalp, in the fourteenth (he makes) the threatening seal, in the fifteenth a flag with three protrusions, and in the sixteenth a fan.

With the first of his right legs he tramples a man, with the second a buffalo, the third a bull, the fourth a donkey, the fifth a camel, the sixth a dog, the seventh a sheep, the eighth a fox and with the first of the left (legs) a vulture, the second an owl, the third a raven, the fourth a parrot, the

fifth a hawk, the sixth a large bird, the seventh a cock, the eighth a swan. He tramples under his feet Brahmâ, Indra, Khyab-'jug, Drag-po, six-faced Kumâra, Vinâyaka, Candra and Sûrya, all facing down.] He stands amidst a blazing mass of fire.

At the heart of the *dam-tshig sems-dpa'* [on a lunar throne appears the *ye-shes sems-dpa'* as (ever) young Mañjuśrî slightly wrathful, his body yellow colored. His right hand brandishes a sword, his left holds a book at his heart. He sits crossed legged in the *vajra* position, adorned with the thirty two major and eighty minor marks (of a Buddha). His long hair tied in five knots (on top of his head), and he is adorned with all the ornaments.

At his heart, from *Āḥ* arises a solar mandala. At its center, the *ting-nge-'dzin sems-dpa'*, a dark blue syllable *Hûṃ*] emanates five rays of light.

In his lap the consort Rdo-rje-ro-langs-ma (Vajravettâlî or Vajravetâlî) [blue with one face and two hands, the right brandishes a *vajra* curved knife and the left holds a skull filled with blood of the poisonous one, while embracing the Father. She is adorned with a crown of five dry skulls and with a garland of fifth dry (skulls), adorned with the five *mudrâ*. Her right leg is extended and] with her left (leg) she embraces the Father (Rdo-rje-'jigs-byed).[14]

Offering the four waters (chu bzhi 'bul-ba)[15]

A. *Blessing the four waters* (chu bzhi byin-gyis brlab-pa)

As for blessing the four waters:
[1] Cleanse with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ]. [400]

[2] Purify with

Svabhâva-[śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].

[3] From the continuum of Emptiness *Āḥ* (appears); from it arise

[14] Cf. R. 367.6–368.3.
[15] Cf. R. 371.2–372.3.

very vast and wide skulls inside of which are *Hûṃs*. From their melting arise water for welcoming, water for refreshing the feet, water for refreshing the mouth, and water for sprinkling. Appearing as offering substances, their nature is Bliss and Emptiness (*bde-stong*). As objects of enjoyment for the six senses they function to generate uncontaminated supreme Bliss.

[4] *Oṃ arghaṃ Āḥ Hûṃ.*
likewise

[Oṃ] pâdyaṃ [Aḥ Hûṃ]
[Oṃ] âñcamâṇaṃ[16] *[Aḥ Hûṃ]*
[Oṃ] prokṣaṇaṃ Aḥ Hûṃ.

B. The offerings (*mchod*).

Having accepted these supreme water for welcoming, pure stainless and pleasing (blessed by) mantra, which I faithfully offer, may you bestow grace on me.

Oṃ sarva-tathâgata arghaṃ pûja-megha-samudra-spharaṇa-samaya śrîye Hûṃ.

Thus, offer from water for welcoming until water for sprinkling.[17] The senior most monk[18] offers the four waters beginning from his left side straight ahead.[19] Place both water for sprinkling and water for refreshing the mouth in one vessel. Do not pour grain in both the water for welcoming and water for sprinkling.[20] [401]

The purification (sbyang-ba)

A. *Blessing the offerings for the Wrathful Ones* (khro-bo'i mchod-pa byin-gyis brlab-pa)

As for blessing the offerings for the Wrathful Ones:

[1] Cleanse with

[16] Read *âñcamaṇaṃ*.
[17] Cf. R. 371.3–372.3.
[18] Copy B has *rgan-pas* for *rgan-pa'i*, which seems to have been corrected; perhaps copy B also originally had the mistaken *rgan-pa'i*.
[19] Cf. R. 372.2
[20] Cf. *ibid.*

Khaṅga-dhṛk [Hûṃ Phaṭ].

[2] Purify with

Svabhâva-[śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].

[3] From the continuum of Emptiness (appears) *Āḥ*, from it arise [skulls, very vast and wide, inside of which are *Hûṃ*s. From their melting arise water for welcoming, water for refreshing the feet, flowers, incense, light, fragrance, food and music. Appearing as substances for offerings, their nature is Bliss and Emptiness (*bde-stong*). As objects of enjoyment for the six senses, they function to generate uncontaminated supreme Bliss.

[4] *Oṃ arghaṃ Āḥ Hûṃ.*
Oṃ pâdyaṃ Āḥ Hûṃ.
Oṃ puṣpe Āḥ Hûṃ.
Oṃ dhûpe Āḥ Hûṃ.
Oṃ âloke Āḥ Hûṃ.
Oṃ gandhe Āḥ Hûṃ.
Oṃ naividyâ Āḥ Hûṃ.
Oṃ] śapta Āḥ Hûṃ.

Play the cymbals in *slang-sil.*

B. *The invitation of the Wrathful Ones* (khro-bo spyan-drangs)

From the *Hûṃ* on one's heart a ray of light emanates. It invites to the space in front (of the performers) the entire assemblage of the Wrathful Ones.

[Ring the bell. The assembly makes the *mudrâ* of *dril-stabs.*

Hûṃ. You are enlightened wisdom, a light blazing like the fire (at the end) of the aeon (*kalpa*), consuming all the dark realms of ignorance and desire; you have overcome all hatred and fears of the lord of death. Great Hero, wearing a tiger skin, a mark of a Hero, subduer of the enemy, oppressor of the *rakṣasa*s who lead astray, the king of knowledge, the Wrathful One, may (you) remain here. You are invited for the sake of subduing those who lead astray. May you come for the sake of sentient beings, and (partake of) these offerings.

Vajra-samâya Jaḥ Jaḥ, Oṃ vajra-mahâ-krodha-râjâ-saparivâra from *argham-[pûja-megha-samudra-spharaṇa-samaya-śrîye Āḥ Hûṃ]* up until *[Oṃ vajra-mahâ-krodha-râjâ-saparivâra-] śapta-[pûja-megha-samudra-spharaṇa-samaya-śrîye Āḥ Hûṃ].*

Play the cymbals in *slang-sil.* With

Oṃ vajra-mahâ-krodha-râjâ [saparivâra] Oṃ Āḥ Hûṃ.

(Thus) make the inner offerings.

The ritual helper lights the *ting-lo gtor-ma* for the obstructions. (In the following recitation of praises) during the first line (of each four line verse) raise the *vajra*, during the second—the bell, during the third—make the *pad-kor* (*mudrâ*), and during the fourth line join the hands in *añjali mudrâ.*

Hûṃ. Prostrations to the assemblage of blazing great Wrathful Ones (*mahâ-krodha*) who not abandoning the worldly way of action, appear from the continuum, the empty non-dual essence of *dharma*s, as the body of the frightening one (*'jigs-byed*) by skillful means. Prostrations to you who, without wavering from the peaceful continuum of enlightened wisdom, possessing voracious fearsome outlook and costumes, a roaring voice which resounds as a thousand thunders, bring under control everything without remainder. Prostrations to you who demonstrate the drama (*rol-pa*) of the supreme enlightened wisdom, who carry various threatening weapons in your hand(s), adorned with poisonous snakes, totally overcome the great poisonous *kleśas*. Prostrations to you who reside amidst a fire like the conflagration (at the end) of a *kalpa*, in the Hero posture with one leg stretched and the other drawn back, staring with wide open eyes blazing like the sun and the moon, burning a host of obstructions. Prostrations to you whose great ferocity blazes as brightly as the fire at the end of times, whose scowls of wrathfulness seem to emit a thousand lightnings, whose fangs are bare, whose furious voice roars as the sound of thousand thunders, the king of the Wrathful Ones who subdue a host of obstructions. *Hûṃ.* Prostrations and praise to you who call out the frightening sound of *Hûṃ*, who overcome all obstructions without remainder, the *lha* who bestow all accomplishments (*dngos-grub, siddhi*s), the enemy of the Obstructions.]

C. *Expelling the obstructions* (bgegs-bskrad)

up until[21] the recitation of

Sumbha Ni[sumbha Hûṃ gṛhṇa gṛhṇa Hûṃ gṛhṇâpaya gṛhṇâpaya Hûṃ ânaya Ho bhagavan vidyâ-râjâ Hûṃ Phaṭ].

and

Hrîḥ Ṣṭrîḥ [Vikṛtânana Hûṃ Phaṭ].[22]

as many times as you can. Thus perform the (offering) of *gtormas* to the obstructions as in the case of the preparation.[23]

D. *Purification of inauspiciousness* (mi-shis-pa sbyang-ba)

Then place the purifying substances (*sbyang-chas*) in front of the ritual master. Cleanse (them) with water of the vase of action (and with)

Oṃ Khaṅga-dhṛk Hûṃ Phaṭ.

recite in your mind *Hûṃ* seven times. The ritual helper offers white mustard to the ritual master. (The latter) takes some between his thumb and ring finger, circles it (in front of himself) twice clockwise and twice anticlockwise and casts it into the fire.

Oṃ sarva-pâpaṃ dahana-vajraya vajra satvasya-sarva-pâpaṃ daha Svâhâ.

Present the *chang-bu* (of the) purifying substances to the ritual master (so that the latter will take hold of them from) below. [402] Offer also the other (purifying substances) successively. Do not cast the *khaṃ-phor* (and the purifying substances) that come after it into the fire.[24]

E. *Touching* (nye-reg)

Then, as for performing the 'touching': The ritual master holds the pure water (*chu-gtsang*) in his left hand, takes some of it with the middle and ring fingers of his right hand and touches

[21] Cf. R. 375.2–378.5.
[22] Cf. R. 378.5.
[23] Cf. R. 372.4–378.6.
[24] Cf. R. 378.6–379.3.

the actual receptacle or its reflection (in a mirror) on its mouth, nose, eye(s), ear(s), hand(s), navel and head. Pour this water on the cleansing substances. (The tray containing) the purifying substances is handed over from the ritual master down (the row of monks who are sitting) in order of seniority, as a stone is passed from hand to hand. When it arrives to the end of the row, the ritual helper casts it outside.[25]

F. *Offering the four stainless offerings* (dri-med mchod-pa 'bul-ba)

The ritual master raises the vessel of scented water (*dri-bzang*) in his left hand. With the middle and ring fingers of the right (hand) he takes some of it. He makes as if he anoints the heart of the receptacle with scent.

Oṃ Hrîḥ Ṣṭrîḥ vikṛtânana Hûṃ Phaṭ.

(Likewise) offer the scent, flowers, water for welcoming and butter lamp each with its own *mudrâ*.[26]

G. *Offering the incensed butter* (spos-mar)

The ritual master places the incensed butter in the fire.

Oṃ vajra-amṛta-kuṇḍali hana hana Hûṃ Phaṭ.
Seven times mentally recite *Hûṃ*.

Offering bath (khrus-gsol)

The ordinary (and supreme) bathing (phal-khrus [dang mchog-khrus])

The monks in the two central rows rise up. On their left shoulder [403] they hang the 'shoulder cover' (*phrag-khebs-gzar*). (The monks) down the row from the ritual master hold the nine cleansing substances and the eight bathing vases successively beginning with (the cleansing substances of) the five nectars (*bdud-rtsi lnga*).

[25] Cf. R. 379.3–6.
[26] Cf. R. 379.6–380.1.

I offer a bath with all the requisites to all those which are the Buddha, the Blessed One, the Tathâgata, the Arhat, the utmost perfect Buddha, endowed with knowledge and conduct, the Sugata, knower of the world, charioteer of people to be tamed, the Supreme One, the teacher of *lha* and people, the Blessed One.

Ring the bell.

(for images:) [I shall offer this bath to these precious objects of worship], beautiful as a mountain, [endowed with ornaments of holy qualities].[27]

up until the end of the supreme bathing (where it says)[28]

. . . may we be transformed into the continuity of the three bodies.

Perform as in the case of the preparation except for discarding the offerings of grain oil, scent and the drying between the baths of diligence and concentration. (Thus perform the bathing with the waters of the six perfections) continuously.[29] [404]

Offering fragrance (dri-bzang 'bul-ba)

Then, offer to the ritual master the water of the five scents which is not (included among) the previous cleansing substances and is placed on the side (of the bathing mandala). (The ritual master) makes as if he applies scent on the heart of the receptacle.

[With the best scent whose fragrance permeates] the entire three-thousand-great-thousand world [as polishing pure refined gold, I] shall anoint [the blazing and radiant body of the Great Sages].[30]

Oṃ vajra-gandhe Āḥ Hûṃ Svâhâ.[31]

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[27] Cf. R. 381.1–2.
[28] Cf. R. 381.2–392.4.
[29] The bathing is performed up until the bath of diligence in the preparation R. 380.3–390.6. Then from the bath with the water of concentration until the end R. 391.3–392.4.
[30] Cf. R. 387.6–388.2.
[31] Cf. R. 392.4–5.

Offering garments (gos 'bul)

The ritual helper offers the ritual master two garments one red and one yellow. The ritual master holds them with the thumbs and forefingers of both hands.

> [For the sake of purifying (my) mind, I offer this precious fine garment varicolored] as a variegated rainbow [touching it is a cause of bliss], may I be adorned [with the best garment of patience].[32]
>
> *Oṃ vajra-vastraye Āḥ Hûṃ.*

Offering ornaments (rgyan 'bul)

Offer a string of jewels to the ritual master.

> Even though the the supreme body of the Sugata is adorned with the major and minor marks of the Buddha,[33] and with glittering bright precious substance, embellished with ornaments of the (thirty-seven) limbs of Enlightenment (*byang-chub phyogs, bodhi-pakṣa*), still in conformity to worldly rites of respect and honor, by offering the supreme, choicest, best ornament, necklaces[34] and strings of precious jewels, having attained the supreme ornament of Enlightenment, may I course in the supreme highest vehicle.[35]
>
> *Oṃ vajra-avaratnavapuṣaṇe Aḥ Hûṃ Svâhâ.*[36] [405]

Having recited thus together with mantras, the steps of the bathing have been completed.

Announcing the consecration (snyan-gsan-gyis gsol-gtab)

Then, because it is necessary to make a request, the assembly stands up wearing the outer garment and holding (their) *vajra* and bell. The ritual helper distributes barley for scattering (*'thor-nas*). Beginning from the ends of the rows he fumigates.

[32] Cf. R. 392.5–393.1.

[33] Cf. R. 364.6.

[34] *Se-mo-do-shal.* Rigzin (1986:399) explains *se-mo-do* as "a jewel sash worn across one shoulder hanging to the level of [the] navel," and *do-shal* as "a jewel sash worn across both shoulders hanging to the level of the thighs." Mvy. 6012: *se-mo-do—ardhahâra.*

[35] This is drawn from Bodhisattva's work, Toh. 3069, pp. 319–320.1.

[36] Cf. R. 393.1–2.

> I shall consecrate this, which is the Buddha, the Blessed One the Tathâgata, Arhat, the utmost perfect Buddha, endowed with knowledge and conduct, the Sugata, knower of the world, charioteer of people to be tamed, the supreme one, teacher of *lha* and people, the Buddha, the Blessed One, endowed with a perfect conception of cause and effect, the knower of all *dharmas*, the Blessed One . . .[37]

up until

Generating the mind of Enlightenment (sems-bskyed)

> . . . may you bestow and grant me supreme accomplishments (*dngos-grub, siddhis*) of activity. [406]

Thus, scatter flowers, take off the outer garment and sit back in rows. Perform both the announcement of the consecration and the generation of the mind of Enlightenment as in the case of the preparation.[38]

The Blessing of the sense-fields (skye-mched, âyatana) *and body, speech and mind* (skye-mched dang sku gsung thugs byin-gyis-brlab)

The blessing of the sense fields (*skye-mched, âyatana*) and Body, Speech and Mind is the second among the four limbs of the generation process.[39] The first limb is the generation of the receptacle as Rdo-rje-'jigs-byed and his consort Rdo-rje-ro-langs-ma. That is to say, the consecration performers visualize the receptacle appearing out of Emptiness as the *dam-tshig sems-dpa'*.[40] Now the visualized deities are brought closer to Buddhahood by marking their sense fields as well as their body, speech and mind with the seed syllables of six Bodhisattvas and three *vajra* divinities respectively as follows.

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[37] Cf. R. 362.5–367.6.
[38] Cf. R. 361.6–367.6.
[39] See the section on generation, above.
[40] See R. 399.3–6.

Faculty	*Lha*[41]		Seed syllable	Color
eyes	Sa-yi-snying-po	Kṣitigarbha	*Kṣiṃ*	white
ears	Phyag-na-rdo-rje	Vajrapâṇi	*Jriṃ*	black
nose	Nam-mkha'-snying-po	Akâśagarbha	*Khaṃ*	yellow
tongue	Spyan-ras-gzigs	Avalokiteśvara	*Raṃ*	red
forehead	Sgrib-pa-sel-ba	Sarvanîvaraṇa-viṣkambhin	*Kaṃ*	green
navel	Kun-tu-bzang-po	Samantabhadra	*Saṃ*	white
head	Sku rdo-rje		*Oṃ*	white
throat	Gsung rdo-rje		*Āḥ*	red
heart	Thugs rdo-rje		*Hûṃ*	blue

This process of blessing (*byin-rlabs*) is parallel to the fourth and final stage of blessing the offering in which the seed syllables *Oṃ Āḥ Hûṃ* are recited for each offering.[42] It is also parallel to the second among the four limbs of generation according to the Guhyasamâja system called 'near achievement' (*nyer-bsgrub-pa*). The 'achievement' (*sgrub-pa*) is accomplished in the third limb in which the *ye-shes sems-dpa'* is invited and absorbed into the *dam-tshig sems-dpa'*. The process of near achievement, or blessing the *dam-tshig sems-dpa'*, brings it to a stage in which the absorption of the *ye-shes sems-dpa'* into it is possible.

This process of blessing is, again, similar to *nyâsa*. Padoux speaking primarily of Hindu rituals, defines *nyâsa* as follows.

> ... valeurs et nuances rassemblées autour de la notion de placement et de dépôt, en général sur le corps, d'un *mantra* or d'un signe amenant la présence, la transmission, d'une entité 'subtile' ou rituelle, d'une divinité, énergie ou réalité spirituelle; transfert accompli en plaçant—en général mais pas nécessairement—les doigts, la main ou les mains sur la partie du corps ou l'objet que cette entité, etc., doit pénétrer et par cela même transformer; opération, enfin, qui est d'ordre mental plus encore que corporel.[43]

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[41] See Mvy. nos. 652, 649, 647, 645, 651, 648. The complete name of Sgrib-pa-sel-ba is Sgrib-pa-thams-cad-rnam-par-sel-ba.

[42] See the section on rituals of transformation in the introduction.

[43] 1980:60. Kane explains *nyâsa* as follows: "One of the important items in the Tântrik

In a study of Hindu tantra, Gupta[44] explains *nyâsa* in short: The practitioner "accommodates the divine form, limb by limb, in his own body."[45]

In the *sâdhana* of Rdo-rje-'jigs-byed[46] the process of blessing the senses and body, speech and mind is as follows: from the seed syllables on each of his or her six senses and 'three secrets' (body, speech and mind) the practitioner generates a *lha* with three heads and six arms, holding six emblems (on the eye, Rdo-rje-mig, on the ear, Rdo-rje-rna-ba, and so forth). These deities are the Highest Yoga Tantra's equivalent of the six Bodhisattvas of Khri-byang Rin-po-che's consecration manual. On the head, throat and heart are generated Sku-rdo-rje, Gsung-rdo-rje, and Thugs-rdo-rje, as in the consecration. The enlightened wisdom of the deities of Body, Speech and Mind are summoned with a ray of light and absorbed into the head, throat and heart respectively. Then the practitioner meditates as follows: "By thinking I am the essence of the three *vajra*s of all Tathâgatas, I have the *nga-rgyal* [of those Tathâgatas]."[47] Thus, through this blessing process the practitioner who visualizes him or herself as the *dam-tshig sems-dpa'* of his or her *yi-dam* is assisted in acquiring the pride of that *yi-dam*.

The blessing in the consecration ritual belongs to a less elaborate tradition which does not involve the generation, invitation and absorption of deities. However, the marking of the various limbs with the seed syllables of Bodhisattvas and deities amounts to similar means of impregnating these limbs with the corresponding Bodhisattvas and deities. The six Bodhisattvas belong to the six Tathâgata 'families' which can easily be inferred from the colors of their seed syllables.[48]

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ritual and worship is *nyâsa*, which means 'mentally invoking a god or gods, mantras and holy texts to come to occupy certain parts of the body in order to render the body a pure and fit receptacle for worship and meditation." 1962:V 1120.

[44] 1979:136.

[45] See also Bühnemann 1988:121–126.

[46] DK. 136.3–140.2.

[47] *De-bzhin-gshegs-pa thams-cad-kyi rdo-rje gsum-gyi ngo-bo nga yin-no snyam-du nga-rgyal bya'o|* (DK 140.1–2). This process is accompanied by the following mantras:

> *Oṃ Sarva-tathâgata cittaṃ vajra svabhâva âtmako 'ham.*
> (*Oṃ* I am the *vajra* nature of the mind of all Tathâgatas).
> *Oṃ Sarva-tathâgata vâk vajra svabhâva âtmako 'ham.* (... speech ...).
> *Oṃ Sarva-tathâgata kâya vajra svabhâva âtmako 'ham.* (... body ...).

[48] Cf. the section on initiation above. Kun-tu-bzang-po belongs to the sixth 'family' of Vajradhara.

Thus, the six senses of seeing, hearing, smelling, tasting, touching and thought are transformed into the mandala of the six Tathâgatas, making the visualized *dam-tshig sems-dpa'* a suitable vessel for the *ye-shes sems-dpa'* invited in the ritual phase to follow.

Translation:

The ritual helper distributes an incense stick to every monk.

> The consecration *lha* (or the *lha* to be established) are marked on both eyes with a white *Kṣiṃ*, the essence of Sa-yi-snying-po (Sa-snying, Kṣitigarbha); on both ears with a black *Jriṃ*, the essence of Phyag-na-rdo-rje (Phyag-rdor, Vajrapâṇi); on the nose with a yellow *Khaṃ*, the essence of Nam-mkha'-snying-po (Nam-snying, Ākâśagarbha); on the tongue with a red *Raṃ*, the essence of Spyan-ras-gzigs (Avalokiteśvara); on the forehead with a green *Kaṃ*, the essence of Sgrib-pa-sel-ba (Sgrib-sel, Sgrib-pa-thams-cad-rnams-par-sel-ba, [Sarva]-nîvaraṇavikṣambhin); at the navel with a white *Saṃ*, the essence of Kun-tu-bzang-po (Kun-bzang, Samantabhadra); on the head with a white *Oṃ*, the essence of Body Vajra (Sku Rdo-rje); on the throat with a red *Āḥ*, the essence of Speech Vajra (Gsung Rdo-rje); on the heart with a blue *Hûṃ*, the essence of Mind Vajra (Thugs Rdo-rje).[49]

Play the cymbals in *slang-sil.*

The invitation to the ye-shes sems-dpa' *and all Buddhas and Bodhisattvas* (lha-rnams spyan-drangs)[50]

The invitation of the deities in the main part of the consecration is performed in a manner more elaborate than during the preparation. While during the preparation, after announcing the consecration to be performed on the following day, the deities are requested to depart, here the invited deities will be absorbed into the receptacle in one of the climactic moments of the consecration. The invitation and absorption of the deities form the third limb of the generation process. Again, the first limb is the generation of the receptacle as the *dam-tshig sems-dpa'*. The second limb is the blessing of the sense fields

[49] Cf. S. 41: KL 187–188; etc.
[50] Cf. SPVO 14–15; B. 184, 200; Lessing 1959:164–165; Willson 1988:89 etc.

and body, speech and mind. The third limb consists of both invitation and absorption (*bstim*) of the deities into the receptacle. Here the first of these, the invitation, will be discussed.

The words of the invitation are clearly divided into two categories. The first and longer section consists of invitation in common Mahâyâna terms. This is followed by a tantric visualization of the invitation of the *ye-shes sems-dpa'* and all the Buddhas and Bodhisattvas by a ray of light emanated from the practitioner's heart. The first verse of the invitation is the one most commonly recited in Tibetan rituals when inviting deities. In brief rituals, this first verse is recited alone. It is attributed to Sumâgadhâ, the daughter of Anâthapiṇḍaka.[51] Since the *sûtras* are supposed to be contemporaneous with the Buddha, invitations of the Buddha to manifest after his *parinirvâṇa* are not likely to be found there. The invitation of Sumâgadhâ to the Buddha to appear from a great distance, which occurred during his lifetime, however, has become as an archetype for all ritual invitations.

The following set of two verses is based on the principle of the Bodhisattva path. As a Bodhisattva, the Buddha took vows (*smon-lam, praṇidhâna*) to act for the sake of sentient beings. Upon his attainment of Enlightenment these vows take effect. Schopen, basing himself on a number of *sûtras* found at Gilgit, explains this as follows.

> Here again, when a Buddha formally articulates a vow, and when the conditional elements of that vow are fulfilled, then the thing vowed comes to be a kind of 'natural' law: given the conditions, the result follows whether or not the Buddha is present or absent, whether or not he is living or dead; and the pattern of 'conditions/cause' produces 'result/effect' is invariable and 'eternally' operable.[52]

Eckel quotes a number of scholastic works on this point.

> In a passage on the Buddha's action Bhâvaviveka said: 'The Tathâgata body is non-conceptual, but because of a promise to seek the welfare and happiness of others and because of previous vow, a Manifested Body arises from it that is capable of assisting everyone.'[53]

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[51] According to Klong-rdol Bla-ma Ngag-dbang-blo-bzang (1719–1794) [MHTL 15859], the source for this verse is in the *Sumâgadhâ Avadâna* [see Toh. 346 and *avadâna* number 93 in Kṣemendra's *Bodhisattvâvadâna-Kalpalatâ* (Toh. 4155) which gives a different version of the story. For an English summary, see Mitra 1882/1981:237–238 and 73, respectively]. I am not clear as to which retelling of the *avadâna* Klong-rdol Bla-ma refers. However, Sumâgadhâ's story is an example for the invitation of the historical Buddha in circumstances that are clearly not tantric.

[52] 1978:192.

[53] 1985:65. A similar point is made also by Śântideva who stresses also the part the

Similarly, in the invitation here, having recalled the Buddha's practice as a Bodhisattva during numerous aeons, the performers declare that at present when his Bodhisattva's aspiration is completely fulfilled, his vow should take effect; "It is time to act for the sake of sentient beings as you have maintained."[54] Therefore the Buddha is requested to display an Emanation Body out of the *dharma-dhâtu* by means of miraculous creation for the sake of liberating sentient beings. Clearly, the invitation to the Buddha in these verses is phrased in general Mahâyâna terms found in both *sûtra*s and *śâstra*s.[55] This may indicate that such an invitation originated outside the tantric frame which now dominates the consecration ritual. Even though the tantric components govern the main ritual actions of the consecration, the *sûtra* elements still play an important role.

The following set of two verses included in the invitation does not add any essentially new information. The two last verses, however, refer to an invitation to come and reside in a specially made reflected image (*gzugs-brnyan*) and thereby bestow health, longevity, prosperity and excellence. This is an invitation specific to consecration rituals. Yet it is found also in other rituals which include invitation of a *lha*.

In conclusion, the first and longest part of the invitation uses only terms which are not restricted to the *tantra* alone, but common to the general Mahâyâna. They seem to have belonged to non-tantric ritual acts which were later incorporated in this tantric ritual. The second part of the invitation belongs to the tantric ritual *par excellence*, the generation process (*bskyed-rim*).

Translation:

The assembly holding the *vajra* and bell together with an incense stick.

> May the Protector[56] of each and every sentient being, the *lha* who subdued the frightful Mâra with his host, the Blessed One who knows all things as they are, come to this place together with his retinue. [407]

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disciple plays (*ibid.*, 66; These citations appear also in Eckel 1992).

[54] R. 407.1–2.

[55] According to Klong-rdol Bla-ma (MHTL 15860), the author of the verse here is Indrabodhi.

[56] Copy B has *mgon* for *mgron*, as in most occurrences of this verse.

After every (four-lined) verse (*śloka*) ring the bell, do the same below.

O Blessed One, [having practiced compassion in numerous countless] aeons (*kalpas*) [out of affection for sentient beings (now that your) intention, (your) great aspiration, (*smon-lam, praṇidhâna*) is completely fulfilled] it is [time to act for the sake of beings as you have maintained].[57] Therefore, [for the sake of liberating infinite multitudes of sentient beings, displaying various holy miraculous creations], may you come [from the spontaneously arising palace of] the *dharma* realm (*chos-dbyings, dharma-dhâtu*) [accompanied by your completely immaculate retinue].

Faithfully (I) invite [the chief Lord (*dbang-phyug, îśvara*)] of all *dharmas*, [similar in color to] refined gold, [intensely bright] more than the sun, peaceful and [very] compassionate, [abiding in a state of] concentration (*bsam-gtan, dhyâna*) and control (*dul, vinîta, dama*), [endowed with] enlightened wisdom of the *dharmas*[58] [free from desire, endowed with] a completely inexhaustible[59] [capacity]. Come hither, come hither, [the *lha* who is the embodiment of peace], who had the supreme birth of a sage[60] (*thub-pa, muni*), [the omniscient]. With offerings [I request you to come] to this[61] well made [reflected image (*gzugs-brnyan*). Having remained] here [united with the image for the sake] of sentient beings, [generously bestow (on us) the best health, [longevity, prosperity and] excellence.[62]

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[57] Behind this verse lies the idea of the Bodhisattva path. Beyer's translation of this verse (B. 184) fails to recognize this.

[58] R. 407.3 has *chos-rnam* for *chos-dang* in PC 848.

[59] PC 848 has *mi-zad* for *mi-bzad* in R. 407.3

[60] That is to say of Śâkyamuni Buddha.

[61] PC 848 had *'dir* for *'di* in R. 407.4. An alternative translation would be: "With offerings I request you, a well formed reflected image, to come here".

[62] *Bcom-ldan bskal-pa grangs-med du-ma-ru/ 'gro la brtse-phyir thugs-rje rnam-sbyangs-shing/ smon-lam rgya-chen dgongs-pa yongs-rdzogs-pa/ khyed-bzheng 'gro-don mdzad dus 'di lags na/ de phyir chos-dbyings pho-brang lhun-grub nas/ rdzu-'phrul byin-rlabs sna-tshogs ston-mdzad-cing/ mtha'-yas sems-can tshogs-rnams bsgral-bya'i phyir/ yongs-dag 'khor dang bcas-te gshegs-su gsol/ chos-rnams kun-gyi dbang-phyug gtso/ btso-ma gser-gyi mdog 'dra-zhing/ nyi-ma las lhag gzi-brjid che/ dad-pas spyan ni drang-bar-bgyi/ zhi-zhing thugs-rje-che ldan-pa/ dul-zhing bsam-gtan sa la bzhugs/ chos dang ye-shes chags-bral-ba/ kun-tu mi zad nus-par ldan/ tshur-spyon tshur-spyon zhi-bdag lha/ thub-pa'i skyes-mchog thams-cad mkhyen/ shin-tu legs-byas gzugs-brnyan ni/ mchod-pas 'dir ni gshegs-su gsol/ 'dir ni gzungs dang lhan gcig-tu/ 'gro-ba'i don-du bzhugs nas kyang/ nad-med tshe dang dbang-phyug dang/ mchog-rnams legs-par stsal-du gsol/*. PC 848.1–6; cf. also B. 200; Lessing 1959:165.

Lay the incense on the ground.[63]

> From *Hûṃ* on one's heart a ray of light emanates; it invites the *ye-shes sems-dpa'* of the receptacle to be consecrated (*rab-tu gnas-bya'i rten*) as well as all the Buddhas and Bodhisattvas to reside in the space in front (of oneself).

Welcoming and requesting

> It is good that the Blessed One has kindly come. [408] We are so meritorious and fortunate. Having accepted my water for welcoming, may you consider me and grant my (request).[64]

> *Oṃ vajra-gagana-samaya-śrîye Hûṃ.*[65]

Thus, offer the water for welcoming from among the the four waters with its *mudrâ.*

Bathing (khrus-gsol)

The ritual helper places the bathing basin and mirror in front of the ritual master.

> [As (the Buddha)] as soon as he was born [was bathed by all the *lha*, likewise, with pure divine water] I shall offer a bath.[66]

Play the cymbals in *sil-'ur-chem.*[67]

> *Oṃ sarva-[tathâgata-abhiṣekata-samaya-śrîye] Āḥ Hûṃ.*[68]

The ritual master bathes with water from the vase of action.

Offering a seat (gdan-'bul)

> [Out of compassion] for me and sentient beings, [through your powers of miraculous creation, as long as I make offerings], may [the Blessed One remain (here)].[69]

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[63] In practice, on the small table in front of the ritual master.
[64] Cf. Tsong-kha-pa 1981:122; B. 149, 200; SPVO 15.
[65] '*Oṃ* the adamantine glorious sky assembly *Hûṃ*.'
[66] Cf. R. 388.2–3.
[67] Copy B has *chem* for *cham.*
[68] Cf. R. 388.3.
[69] *Bdag-dang 'gro la thugs-brtse'i-phyir/ nyid-kyi rdzu-'phrul mthu-yis ni/ ji-srid mchod-pa bdag-bgyid na/ de srid bcom-ldan bzhugs-su gsol/.* Cf. PC 849; Tsong-kha-pa 1981:122; B. 150, 200; SPVO 15; Willson 1988:100.

Padma-candra-âsani tiṣṭhantu.[70]

Make the *mudrâ* of offering a seat.

Welcoming and requesting

Welcome, Blessed One, may you come here and be seated. Having accepted my water for welcoming may you consider me too.

Blessing the offerings (mchod-pa'i byin-gyis-brlab)

[1] [Cleanse with]

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

[2] *Svabhâva-[śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].*

[3] From the continuum of Emptiness *Āḥ* (appears); from it arise [skulls, very vast and wide, inside of which are *Hûṃs*. From their melting arise] water for welcoming, water for refreshing the feet, fragrance, flowers [incense, light, food and music. Appearing as substances for offerings, their nature is Bliss and Emptiness (*bde-stong*). As objects of enjoyment for the six senses, they function to] generate [uncontaminated supreme bliss]. [409]

[4] *[Oṃ] arghaṃ [Āḥ Hûṃ.*
Oṃ pâdyaṃ Āḥ Hûṃ.
Oṃ puṣpe Āḥ Hûṃ.
Oṃ dhûpe Āḥ Hûṃ.
Oṃ âloke Āḥ Hûṃ.
Oṃ gandhe Āḥ Hûṃ.
Oṃ naividyâ Āḥ Hûṃ.
Oṃ] śapta Āḥ Hûṃ.

Play the cymbals in *slang-sil.*

Offerings (mchod)

Recite from

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[70] May you be seated on (this) lotus-moon seat.

Oṃ sarva-tathâgata-arghaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
[Oṃ sarva-tathâgata-pâdyaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-gandhe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-puṣpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-dhûpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-âloke-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-naividyâ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata]-śapta[-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.]

Play the cymbals in *slang-sil.*

Requesting the consecration (snyan-gsan-gyis gsol-gdab)

May my tongue transform into a *vajra* born from a *Hûṃ.*

Holding the *vajra*, bell and incense (recite)[71]

O the embodiment of compassion,[72] out of compassion for the disciple and also for the sake of offerings to you,

Ring the bell.

with respect I ask to perform the consecration now, O Blessed One, therefore I am worthy of your kindness. O Vajradhara, now I shall perfectly perform a consecration of a receptacle of body, speech and mind of Akṣobhya with requisites as much as the patron can afford.

Ring the bell.

[71] Cf. R. 394.4. This request is identical to the parallel one on the previous day except that 'now' replaces 'tomorrow'.
[72] See, *ibid.*

> Therefore, having held me and my disciple(s) close with compassion, may you together with all the attendants bless the consecration. [410]

(Repeat this request) three times. Collect the incense sticks.

> The *lha* bestow as they please.

The absorption of the ye-shes sems-dpa' *into the* dam-tshig sems-dpa' (ye-shes sems-dpa' dam-tshig sems-dpa' la bstim)

More than one of the climactic ritual actions during the consecration is performed in a very brief manner. Through the concise ritual here one of the most important steps of the consecration, the descent of the deities into the receptacle and their absorption therein takes place. This is a fourfold process executed through visualizations accompanied by the mantras *Jaḥ Hûṃ Baṃ Hoḥ* and the corresponding *mudrâs*.[73] Sde-srid Sangs-rgyas-rgya-mtsho explains these *mudrâs* as follows:

> With the hook (*lcags-kyu*) *mudrâ* of *vajra aṅkusa* (*vajra* hook) the *ye-shes sems-dpa'* comes closer to the *dam-tshig sems-dpa'*. With the *pâsa mudrâ* (noose, *zhags-pa*)[74] the *ye-shes sems-dpa'* enters into the *dam-tshig sems-dpa'*. With the *sphoṭa mudrâ* (chain [?], *lcags-sgrog*) the *ye-shes sems-dpa'* and *dam-tshig sems-dpa'* mingle indistinguishably. With the *ghaṇṭâ mudrâ* (bell, *dril-bu*), the *dam-tshig sems-dpa'* turns into the essence of the *ye-shes sems-dpa'*.[75]

Similarly, Brag-phug Dge-bshes explains the mantras as follows:

> [With] *Jaḥ* the *ye-shes sems-dpa'* are drawn (*bkug, âkarṣa*)[76] on top of the wheel of the *dam-tshig sems-dpa'* of the receptacle. [With] *Hûṃ* [the *ye-shes sems-dpa'*] enter (*bzhug, praveśa*) those [*dam-tshig sems-dpa'*]. [With] *Baṃ* they are bound (*bcings, bandha*) into indistinguishability (*gnyis-med*). [With] *Hoḥ* [they] become one taste (*ro-gcig*).[77]

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[73] For illustrations of the *mudrâs*, see B. 102; GDL 515.

[74] For the Tibetan, see Grags-pa-rgyal-mtshan 245.1.

[75] *Vajra angku-sha lcags-kyu'i rgyas ye-shes-pa dam-tshig-pa la nye-bar byon/ pâ-sha rgya bcas-kyi ye-shes-pa dam-tshig la gzhug/ spho-ṭa rgya bcas-kyis dam ye dbyer-med 'dres/ ghaṇṭe rgya bcas-kyis dam-tshig-pa ye-shes-pa'i ngo-bor bgyis-shing* p. 242.5–6.

[76] For the Sanskrit, see Wayman 1977:133; Mkhas-grub Rje 1968:236, n. 32.

[77] *Jaḥ ye-shes-pa-rnams rten dam-tshig-gi 'khor-lo'i steng-du bkug/ Hûṃ de-dag la gzhug/ Baṃ gnyis med-du bcings/ Hoḥ ro-gcig-tu gyur/* p. 263.5–6.

In the Highest Yoga Tantra the deities of the outer circle of the mandala replace the deities of the *vajra*-hook, *vajra*-noose and so forth which occur, for example, in the work of the Sde-srid just cited. Thus, in the *sâdhana* of Rdo-rje-'jigs-byed the corresponding mantras are *Oṃ Mudgara Jaḥ, Oṃ Daṇḍa Hûṃ, Oṃ Padma Baṃ, Oṃ Khaṅga Hoḥ*, in accord with the deities at the four doors of Rdo-rje-'jigs-byed-lha-bcu-gsum's mandala.[78] In the consecration, however, the concise forms of these mantras appear.

Thus, the invited deities, the *ye-shes sems-dpa'*, absorb (*bstim*) into the receptacle visualized as the *dam-tshig sems-dpa'* which have the same appearance. This ritual action is performed here in its tantric form only. No reference is made to the Buddhas and Bodhisattvas of the ten directions, although they are considered to undergo a similar process of absorption into the receptacle.

Translation:

Jaḥ Hûṃ Baṃ Hoḥ The *ye-shes sems-dpa'* and the *dam-tshig sems-dpa'* become indivisible.

The initiation of the lha (*main part*) (lha la dbang-bskur)

Having absorbed in the receptacle, the *ye-shes sems-dpa'* are sealed there through the fourth limb of the generation process, the entrance into the mandala (*bdag-'jug*). This ritual action has already been discussed above.[79]

Translation:

As for the initiation of the *lha*: From here until the completion of the four initiations as in the self-entry (*bdag-'jug*), the ritual master alone will make the *mudrâs*; the assembly will not.

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[78] Cf. DK. 142.1–2. For an English translation, see Sharpa 1987:42–3. For the Thirteen Lha mandala, see the introduction. Similarly, in a consecration ritual performed in accordance with the Hevajra mandala, the corresponding mantras are *Oṃ vajra Gaurî âkarṣaya Jaḥ, Oṃ vajra Caurî praveśaya Hûṃ, Oṃ vajra Vetâlî bandha Baṃ, Oṃ vajra Ghasmarî vaśaṃ kuru Hoḥ* (Ngag-dbang-legs-grub, work 2, p. 496.3), in accordance with the four *lha* at the outer circle of the mandala of Hevajra (see Snellgrove 1959, I.viii 14 and diagram III).

[79] See the section on rituals of passage for objects in the introduction as well as the section on the preparatory rituals of the self-entry into the mandala performed on the first day of the consecration.

I.A. *The five Tathâgatas initiations* (*rig-pa'i dbang-lnga*)

1. *Offering* maṇḍal (maṇḍal 'bul-ba)

> [(I) visualize this (*maṇḍal* whose) base is] anointed with incense [and strewn with flowers, adorned with mount Meru, the four continents, the sun and the moon, as a Buddha Land; by offering (it)] may all sentient beings course in the pure Land.[80]

2. *Requesting the initiation*
The ritual master scatters flower(s)[81]

> [As Rdo-rje-sems-dpa' (Vajrasattva) conferred initiation] on the Buddha by (means of) great wisdom, [may the protector confer initiation on me,] may he bestow on me also excellence.[82]

(repeat) three times.

a. Akṣobhya's water initiation (*mi-bskyod chu-dbang*).
i. The internal initiation.[83]
The ritual master joins the palms of his hands, cleanses the receptacle with water from the vase of action (and with)

> *Oṃ Khaṅga-dhṛk Hûṃ Phaṭ.*

> Invited with a ray of light from the *Hûṃ* on the heart of the lama who is no different from the main (*lha* of the mandala), the consecration *lha*[84] enter through (his) mouth. Having passed through his body, they emerge through the *vajra* path at the lotus of the consort. Instantly they become empty. From the continuum of Emptiness the consecration *lha* [411] (arise as) *Hûṃ* and *vajra*[85] out of which (arises) Mi-bskyod-pa (Akṣobhya)

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[80] Cf. R. 368.5–6.

[81] On behalf of the consecration *lha*.

[82] *Sangs-rgyas shes-rab chen-po yis/ Rdo-rje-sems-dpa' dbang-bskur ltar/ bdag kyang mgon-pos dbang-bskur zhing/ mchog kyang bdag la stsal-du gsol/.* The complete text of the request for initiation is found in J. 207.2–3. Compare it to the request of the supreme bathing in R. 386.2–3.

[83] For a similar but not identical initiation in the case of Kâlacakra see KL 264–266.

[84] The first part is given in full since the word oneself (*rang-nyid*) in J. 207.5 and 207.6 is replaced here with 'the consecration *lha*' (*rab-tu gnas-bya'i lha-rnams*), as in the preparation for the consecration during the generation of the receptacle and the entry into the mandala.

[85] They arise as *Hûṃ* from which they arise as a *vajra* marked with an *Hûṃ*.

[blue colored] with one face [and two hands holding a *vajra* and a bell, embracing blue Mâmaki[86] who holds a curved knife and a skull. A ray of light from the *Hûṃ* on the heart of the lama who is no different from the main (*lha* of the mandala) invites from its natural place the *ye-shes-pa* who is similar to the visualized one. They (the visualized and invited ones) become non-dual. A ray of light from the *Hûṃ* on the heart of the lama who is no different from the main (*lha* of the mandala) invites to the space in front the Victorious One Father-Mother (*yab-yum*) who reside in the ten directions.

{Offerings:}[87]

Oṃ Sarva-tathâgata-arghaṃ-pûja-me{gha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.[88]
Oṃ sarva-tathâgata}-pâdyaṃ{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-puṣpe{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-dhûpe{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-âloke{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-gandhe{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-naividyâ{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-śapta{-pûja-megha-samudra-spharaṇa-samaya śrîye} Āḥ Hûṃ.

{Requesting the initiation:}

As Rdo-rje-can bestowed on the Buddha an initiation, the source of good qualities for the sake of protecting sentient beings, likewise may (you) also bestow (such) here.[89]

Through the making of this request, the Victorious One

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[86] Read Mâmakî (this will not be noted below).
[87] The brackets { } signify that the text is incomplete in J. as well. Usually the complete text has appeared already before in J. itself. For the sake of the reader the complete text is provided here.
[88] Cf. R. 409.1–2.
[89] Cf. R. 386.2–3.

Father-Mother of the space[90] who are in meditative union dissolve by the fire of the great passion and enter through the crown of the head of the lama who is no different from the main (*lha* of the mandala)].[91] Emerging from his *vajra* path, the *bodhicitta*[92] confers initiation on the consecration *lha*[93] made into Akṣobhya. Having been sent forth from the lotus of the consort they abide in their own place.[94]

ii. Empowering the initiation water.

[1] Cleanse the Victorious vase (*rnam-bum*) with water of the vase of action (and with)

Oṃ Khaṅga-dhṛk Hûṃ Phaṭ.

[2] *Oṃ svabhâva-śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'haṃ.*[95]

[3] The initiation substance—the water of the (Victorious) vase—becomes Emptiness. [From the continuum of Emptiness, from *Hûṃ* and *vajra*[96] (appears) Akṣobhya blue colored with one face and two hands holding a *vajra* and a bell, embracing blue Mâmaki who holds a curved knife and a skull. A ray of light from the *Hûṃ* on the heart of the lama who is no different from the main (*lha* of the mandala) invites from their natural place the *ye-shes-pa* and the *lha* of initiation who are similar to the visualized one. *Jaḥ Hûṃ Baṃ Hoḥ*—they become non-dual. The *lha* of initiation confer initiation. Their heads become adorned with Akṣobhya.

{Offerings:}

Oṃ Sarva-tathâgata-arghaṃ-pûja-me{gha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.[97]
Oṃ sarva-tathâgata}-pâdyaṃ{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.

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[90] That is to say, who are in the space in front of the practitioners.
[91] Cf. J. 207.4–209.2 and KL 264–6.
[92] Produced from the melting of the invited *lha*.
[93] Again *rang-nyid* of J. 209.1 is replaced with *rab-tu gnas-bya'i lha-rnams*.
[94] That is to say in Akṣobhya's direction in the mandala.
[95] Cf. R. 358. 3 and note there.
[96] That is to say, from the continuum of Emptiness *Hûṃ* appears; from it a *vajra* marked with a *Hûṃ* (cf. I.A.2.a.i. above).
[97] Cf. R. 409.1–2.

Oṃ sarva-tathâgata}-puṣpe{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-dhûpe{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-âloke{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-gandhe{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-naividyâ{-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-śapta{-pûja-megha-samudra-spharaṇa-samaya śrîye} Āḥ Hûṃṃ.

Akṣobhya and his consort (*yab-yum*) dissolve and][98] transform into the water of the vase.

iii. The water initiation.

[A ray of light from the *Hûṃ* on the heart of] the lama [who is no different] from the main [*lha* of the mandala] urges [all the Victorious Ones and their retinue] to confer initiation on the consecration *lha*.[99] [The Invited Ones who reside in space consider conferring initiation with the mandala that has been accomplished. The Vidyâs (*rig-ma*) such as Locanâ (Spyan-ma),[100] who reside in space] holding [parasols (*gdugs*), victory banners (*rgyal-mtshan*), etc.] over the consecration *lha* dance, sing [and play music. A rain of flowers such as saffron falls down. Holding in their hand a slightly slanted white vase filled with the nectar of *bodhicitta* (*byang-chub-kyi bdud-rtsi*) they confer initiation. Gzugs-rdo-rje-ma (Rûpavajrâ)[101] and so forth express auspiciousness with melodious auspicious songs. The Wrathful Ones situated at the four main directions and the four intermediate ones] expel the obstructions.[102]

Play the cymbals in *slan-sil*.

That auspiciousness [which abides in the heart of all sentient beings, the essence of everything, the lord of the holy Tathâgata

[98] For the complete text see J. 209.3–210.2.
[99] Again replacing *rang* in J. 210.4. This will not be noted below.
[100] Cf. R. 386.4.
[101] Cf. *ibid.*
[102] Cf. J. 210.3–211.4 and the supreme bathing R. 386.4–6.

lineages, the great bliss which engenders all sentient beings, that auspiciousness initiates you today.

That auspiciousness, everything endowed with the Tathâgata lineage of the Vajra, completely purifies beings overcome with hatred, that auspiciousness which is given the name Akṣobhya-nâthâ initiates you today.

That auspiciousness, everything endowed with the Tathâgata lineage of the Wheel, Vairocana who always draws out of the suffering of *saṃsâra*, completely purifies beings overcome with ignorance; that auspiciousness initiates you today.

That auspiciousness, everything endowed with the Tathâgata lineage of the Jewel, entirely devoted to the endeavor to liberate from the suffering of poverty, completely purifies beings overcome by pride, that auspiciousness initiates you today.

That auspiciousness, everything endowed with the Tathâgata lineage of the Lotus, the lord of the world, who triumphs over the net of *saṃsâra*, who completely purifies beings overcome with passion, that auspiciousness initiates you today.

That auspiciousness, everything endowed with the Tathâgata family of the Karma, the embodiment of compassion, who truly renounces wrong views, who shows the method of purifying, that auspiciousness] initiates [you today].[103]

Thus and so forth recite the verses of auspiciousness (*shis-brjod*) of the five 'families' accompanyed by cymbals as before.[104]

[The great] *vajra* initiation [412] [venerated by those (who dwell) in the three realms, issuing from the abode of the three secrets of all Buddhas], will be bestowed.[105]

Oṃ Āḥ vajra-udaka-[abhiṣiñca Hûṃ surata Traṃ] ahaṃ.[106]

[The great *vajra*] initiation [venerated by those (who dwell) in the three realms, issuing from the abode of the three secrets of all Buddhas], will be bestowed.[107]

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[103] Cf. J. 211.4–213.1; SIV 49.

[104] Cf. R. 386.6–387.3 and note in its translation.

[105] Cf. J. 213.2–3 and KL 277.

[106] '*Oṃ Āḥ* confer the *vajra* water initiation *Hûṃ* great delight . . .' [?] Cf. J. 213.3 (read *tvaṃ* for *Traṃ*?)

[107] As above.

Oṃ sarva-[tathâgatâ-abhiṣekata-samaya-śrîye Hûṃ Svâhâ][108]

(Thus) the nectar water confers initiation.[109] [It fills the entire body, (produces) the experience of great Bliss, purifies all the impurities. The excess water coils up at the crown of the head. From its complete transformation arises a head ornament of Akṣobhya. A ray of light from the *Hûṃ* on the heart of the lama who is no different from the main *lha* invites the initiation *lha*.][110]

Jaḥ Hûṃ Baṃ Hoḥ.[111]

[The initiation *lha*] dissolve through the hair of the body[112] of the consecration *lha*.

iv. Offerings.

Oṃ sarva-tathâgata-arghaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-pâdyaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-puṣpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-dhûpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-âloke-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-gandhe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-naividyâ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-śapta-{pûja-megha-samudra-spharaṇa-samaya śrîye} Āḥ Hûṃ.[113]

b. Ratnasambhava's crown initiation and so forth (*Rin-'byung cod-pan dbang sogs*).

i. The internal initiation.

[108] Cf. J. 213.3–4 and R. 360.5.
[109] Here the disciple drinks the initiation water.
[110] Cf. J. 213.4–6.
[111] Cf. R. 410.1 and note there.
[112] In many cases the manuals have *ba-spu'i bu-ga* (hair pores) for *ba-spu*.
[113] Cf. J. 214.2–3 and R. 400.5, etc. Here the purification of the initiation in J. 214.2–3 is omitted (see the discussion of the initiation on the first day and in the introduction).

Oṃ Khaṅga-dhṛk Hûṃ Phaṭ.

[Invited with a ray of light from the heart of] the lama [who is no different from the main (*lha* of the mandala)], the consecration *lha* enter through the mouth. [Having passed through the body, they emerge through the *vajra* path at the lotus of the consort. Instantly they become empty.][114] From the continuum of Emptiness the consecration *lha* arise as *Trâṃ* and jewel out of which (arise) Rin-'byung (Ratnasambhava) [yellow colored with one face and two hands holding a jewel and a bell, embracing the yellow consort Rin-chen-sgrol-ma who holds a curved knife and a skull. A ray of light from the *Hûṃ* on the heart of the lama who is no different from the main (*lha* of the mandala)] invites from its natural place the *ye-shes-pa* who is similar to the visualized one. They (the visualized and invited ones) become non-dual. A ray of light from the *Hûṃ* on the heart of the lama who is no different from the main (*lha* of the mandala) invites to the space in front the Victorious One Father-Mother (*yab-yum*) who reside in the ten directions.

Offerings:

Oṃ Sarva-tathâgata-arghaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-pâdyaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-puṣpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-dhûpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-âloke-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-gandhe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-naividyâ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-śapta-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.

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[114] Cf. J. 214.4–5 and R. 410.5–6.

Requesting the initiation:

> As Rdo-rje-can bestowed on the Buddha an initiation, the source of good qualities for the sake of protecting sentient beings, likewise may (you) also bestow (such) here.

Through the making of this request, the Victorious One Father-Mother of the space who are in meditative union dissolve by the fire of the great passion and enter through the crown of the head of the lama who is no different from the main (*lha* of the mandala). Emerging from his *vajra* path, [the *bodhicitta*] confers initiation on the consecration *lha* made into Ratnasambhava. [Having been sent forth from the lotus of the consort they abide in their own place.][115]

ii. Empowering the crown.

[1] *Oṃ Khaṅga-dhṛk Hûṃ Phaṭ.*
Open the crown in front and display it. Cleanse with the mantra of action.

[2] *Oṃ svabhâva-[śuddhâḥ sarva-dharmâḥ svabhâva-śuddho] 'haṃ.*

[3] The initiation substance—the crown—becomes Emptiness. From the continuum of Emptiness, from *Trâṃ* and jewel (appears) Ratnasambhava yellow colored with one face and two hands holding a jewel and a bell, embracing yellow Rin-chen-sgrol-ma who holds a curved knife and a skull. A ray of light from the *Hûṃ* on the heart of the lama who is no different from the main (*lha* of the mandala) {invites from their natural place the *ye-shes-pa* and the *lha* of initiation who are similar to the visualized one. *Jaḥ Hûṃ Baṃ Hoḥ*—they become non-dual. The *lha* of initiation confer initiation.} Their heads become adorned with Ratnasambhava.

Offerings:

> *Oṃ Sarva-tathâgata-arghaṃ-{pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.*
> *Oṃ sarva-tathâgata-pâdyaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.*

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[115] Cf. J. 214.4–215.2.

Oṃ sarva-tathâgata-puṣpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-dhûpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-âloke-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-gandhe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-naividyâ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-śapta{-pûja-megha-samudra-spharaṇa-samaya śrîye} Āḥ Hûṃ.

Ratnasambhava and his consort (*yab-yum*) dissolve and transform into the crown.[116]

iii. The initiation.

A ray of light from the *Hûṃ* on the heart of the lama who is no different from the main (*lha* of the mandala) {urges} all the Victorious Ones and their retinue {to confer initiation on the consecration *lha*. The Invited Ones who reside in space consider conferring initiation with the mandala that has been accomplished. The Vidyâs (*rig-ma*) such as Locanâ (Spyan-ma), who reside in space holding parasols (*gdugs*), victory banners (*rgyal-mtshan*), etc. over the consecration *lha* dance, sing and play music. A rain of flowers such as saffron falls down. Holding in their hand a slightly slanted white vase filled with the nectar of *bodhicitta* (*byang-chub-kyi bdud-rtsi*) they confer initiation. Gzugs-rdo-rje-ma (Rûpavajrâ) and so forth express auspiciousness with melodious auspicious songs. The Wrathful Ones situated at the four main directions and the four intermediate ones expel} the obstructions.

{Play the cymbals in *slan-sil.*}

That auspiciousness, everything endowed with the Tathâgata lineage of the Jewel, entirely devoted in endeavor to liberate from the suffering of poverty, completely purifies beings overcome by pride, that auspiciousness initiates you today.

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[116] Cf. J. 215.2–216.1.

Take the crown in the hand.

{The great} *vajra* initiation {venerated by those (who dwell) in} the three realms, {issuing} from the abode {of the three secrets} of all Buddhas, {will be bestowed}.[117]

Oṃ vajra-ratna-kula-mukuṭa abhiṣiñca maṃ.[118]

Put the crown on.

{The great} *vajra* initiation {venerated by those (who dwell) in} the three realms, {issuing} from the abode {of the three secrets} of all Buddhas, {will be bestowed}.

Oṃ sarva-tathâgatâ-abhiṣekata-samaya-śrîye Hûṃ Svâhâ.

Thus, {the nectar water confers initiation. It fills the entire body, (produces) the experience of great Bliss, purifies all the impurities. The excess water coils up at the crown of the head. From its complete transformation} arises a head ornament of Ratnasambhava. A ray of light from the *Hûṃ* on the heart of the lama who is no different from the main *lha* invites the initiation *lha*.

{Jaḥ Hûṃ Baṃ Hoḥ.}

The initiation *lha* dissolve through the hair of the body of the consecration *lha*.[119]

iv. Offerings.

Oṃ Sarva-tathâgata-arghaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-pâdyaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-puspe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-dhûpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.

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[117] Cf. J. 213.2–3.
[118] '*Oṃ* confer on me the initiation of the crown of the *vajra* jewel family'.
[119] Cf. J. 216.1–6.

Oṃ sarva-tathâgata-âloke-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-gandhe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-naividyâ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata}-śapta-{pûja-megha-samudra-spharaṇa-samaya śrîye} Āḥ Hûṃ.[120]

Thus etc. in the four initiations of Ratnasambhava,[121] Amitâbha ('Od-dpag-med),[122] Amoghasiddhi (Don-grub),[123] (and) Vairocana (Rnam-snang)[124] change the words 'oneself' (*rang-nyid*) into 'the consecration *lha*' *(rab-tu gnas-bya'i lha-rnams)*. Omit the purifications of the initiation and so forth as in the case of the water initiation above.[125] Thus (perform) until the end of Vairocana initiation.

. . . śapta-pûja [413] megha-[samudra-spharaṇa-samaya śrîye] śrîye Hûṃ.[126]

I.B. *The Vajrâcârya initiation* (rdo-rje slob-dpon dbang)

1. *Offering* maṇḍal (maṇḍal 'bul-ba)

[(I) visualize this (*maṇḍal* whose) base is] anointed with incense [and strewn with flowers, adorned with mount Meru, the four continents, the sun and the moon, as a Buddha Land; by offering (it) may all sentient beings course in the pure Land].[127]

Scatter flowers.

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[120] Cf. J. 216.6–217.4. Here the purification of the initiation in J. 217.2–4 is omitted (see the section on 'ritual of passage for objects' in the introduction).

[121] J. 214.3–217.2.

[122] J. 217.4–220.2. The initiations of Amitâbha, Amoghasiddhi and Vairocana are not given in my text, see above.

[123] J. 220.4–222.5.

[124] J. 223.1–224.6.

[125] J. 214.1–2, 217.2–4, 220.2–4, 222.5–223.1, 224.6–225.1 are omitted (see the section on 'rituals of passage for objects' in the introduction).

[126] J. 224.6.

[127] Cf. R. 368.5–6.

2. *Requesting the initiation*

Through that grace of yours for me [arises the ability (to act) for the sake of self and others. O] bestow on me [the *vajrâcârya* initiation, the treasure of compassion.[128]

(repeat) three times.

3. *The internal initiation*
Cleanse with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

{Invited with a ray of light [from the heart of]} the lama who is no different from the main (*lha* of the mandala,) {the consecration *lha* enter through (his) mouth. [Having passed through his body, they emerge through his *vajra* path at the lotus of the consort. Instantly they become empty.]} From the continuum of Emptiness the consecration *lha* (arise as) a *Hûṃ* and *vajra* out of which (arise) the white Rdo-rje-'chang (Vajradhara) [white colored with one face and two hands holding a *vajra* and a bell, embracing the consort white Rdo-rje-dbyings-kyi dbang-phyug-ma who holds a curved knife and a skull. A ray of light from the *Hûṃ* on the heart of the lama who is no different from the main (*lha* of the mandala) {invites from its natural place the *ye-shes-pa* who is similar to the visualized one. They (the visualized and invited ones) become non-dual. A ray of light from the *Hûṃ* on the heart of the lama who is no different from the main (*lha* of the mandala) invites to the space in front the Victorious One Father-Mother (*yab-yum*) who reside in the ten directions.

Offerings:

Oṃ Sarva-tathâgata-arghaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-pâdyaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-puṣpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.

[128] Cf. J. 225.2–3.

Oṃ sarva-tathâgata-dhûpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-âloke-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-gandhe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-naividyâ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-śapta-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.

Requesting the initiation:

As Rdo-rje-can bestowed on the Buddha an initiation, the source of good qualities for the sake of protecting sentient beings, likewise may (you) also bestow (such) here.

Through the making of this request, the Victorious One Father-Mother of the space who are in meditative union dissolve by the fire of the great passion and enter through the crown of the head of the lama who is no different from the main (*lha* of the mandala). Emerging from his *vajra* path, the *bodhicitta*}] confers initiation on the consecration *lha* made into Rdo-rje-'chang. Having been sent forth from the lotus of the consort they abide in their own place on a variegated lotus and moon seat on top of a lion throne.[129]

4. *Offering the* vajra *and bell*[130]

[1] Cleanse [the *vajra*] with [the action mantra]

Oṃ Khaṅga-dhṛk Hûṃ Phaṭ.

[2] The *vajra* becomes Emptiness.

[3] From the continuum of Emptiness a *Hûṃ* (arises), from it a *vajra*.

Hold [the great sword of those] (who dwell in) the three realms, [revered by all the Buddhas, similar to the supreme sword of

[129] Cf. J. 225.4–226.2.

[130] These are the main implements of a *vajrâcârya*, offered to the recipient of this *vajrâcârya* initiation.

action,[131] for the sake of becoming victorious over Mâra.

The secret *vajra* is the essence of the Mind of the Victorious Ones, the enlightened wisdom undifferentiated from Emptiness. For the sake of recollecting this, *vajra* holder, maintain the manner of *vajra* suchness.][132]

[1] Cleanse (the bell) with

Oṃ Khaṅga-dhṛk Hûṃ Phaṭ.

[2] The bell becomes Emptiness.
[3] From the continuum of Emptiness an *Āḥ* (arises), from it [414] a bell.

[(This bell is) the very essence] of wisdom and means. [For the sake of accomplishing the *vajra* and bell[133] hold it with perfect reverence, O son, you will gather the disciples.

Thinking that the bell proclaims the sound of the absence of own nature of all *dharma*s, bell holder, maintain the manner of bell suchness.][134]

Existence (*srid-pa*) is pure by its very essence. [Through this very essence separation from existence is made. With a mind of (such) pure nature, the best existence will be made.][135]

5. *Offering* mudrâ

Having united with the *mudrâ* of enlightened wisdom, through the manner of enjoying the sensual objects, the consecration *lha* visualized as Rdo-rje-'chang, will attain all achievements (*dngos-grub, siddhi*).[136]

6. *The water initiation*[137]

[A ray of light from the *Hûṃ* on the heart of] the lama [who is no different] from the main (*lha* of the mandala) urges all

[131] The sword is the emblem of the Tathâgata 'family' of Amoghasiddhi situated at the northern directions of the mandala.
[132] Cf. J. 226.2–5 and KL 344.
[133] The bell's handle is a half *vajra*.
[134] Cf. J. 226.5–227.3 and KL 345.
[135] Cf. J. 227.3–4 and KL 345.
[136] Cf. J. 227.5–6.
[137] Water initiation is conferred in each of the first six initiations, including the five

[the Victorious Ones and their retinue] to confer initiation on the consecration *lha*.[138] [The Invited Ones who reside in space consider conferring initiation with the mandala that has been accomplished. The Vidyâs (*rig-ma*) such as Locanâ (Spyan-ma), who reside in space] holding [parasols (*gdugs*), victory banners (*rgyal-mtshan*), etc.] over the consecration *lha* [dance, sing and play music. A rain of flowers such as saffron falls down. Holding in their hand a slightly slanted white vase filled with the nectar of *bodhicitta* (*byang-chub-kyi bdud-rtsi*) they confer initiation. Gzugs-rdo-rje-ma (Rûpavajrâ) and so forth express auspiciousness with melodious auspicious songs. The Wrathful Ones situated at the four main directions and the four intermediate ones] expel the obstructions.

That auspiciousness which abides in the heart of all sentient beings, [the essence of everything, the lord of the holy Tathâgata lineages, the great bliss which engenders all sentient beings, that auspiciousness] initiates [you today].[139]

[The great *vajra* initiation venerated by those (who dwell) in the three realms, issuing from the abode of the three secrets of all Buddhas, will be bestowed.

Oṃ Āḥ vajra-udaka-abhiṣiñca Hûṃ surata Traṃ ahaṃ.

The great *vajra* initiation venerated by those (who dwell) in the three realms, issuing from the abode of the three secrets of all Buddhas, will be bestowed.]

Oṃ Āḥ [sarva-tathâgatâ-abhiṣekata-samaya]-śrîye Hûṃ Svâhâ.[140]

Thus, the nectar water [confers initiation. It fills the entire body, (produces) the experience of great Bliss, purifies all the impurities. The excess water coils up at the crown of the head. From its complete transformation arises a head ornament [of Akṣobhya].[141]

[A ray of light from the *Hûṃ* on the heart of] the lama [who

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Tathâgata initiation and the *vajrâcârya* (or Vajradhara) initiation. Therefore the collective name of these six initiation is vase initiation (*bum-dbang*).

[138] Cf. J. 227.6–228.1; R. 411.4–6 above.

[139] Cf. R. 386.6–387.3.

[140] Cf. R. 360.5.

[141] Cf. R. 412.1–2.

is no different from the main *lha* invites the initiation *lha*.][142]

Jaḥ Hûṃ Baṃ Hoḥ

[The initiation *lha*] dissolve through the hair of the body of the consecration *lha*.

Oṃ supratiṣṭha[143] *vajre*[144] *Svâhâ.*
Oṃ Sarva-[tathâgata-arghaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-pâdyaṃ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-puṣpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-dhûpe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-âloke-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-gandhe-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata-naividyâ-pûja-megha-samudra-spharaṇa-samaya śrîye Āḥ Hûṃ.
Oṃ sarva-tathâgata]-śapta-pûja-megha[-samudra-spharaṇa-samaya śrîye Āḥ] Hûṃ.[145]

II. *The secret initiation* (gsang-dbang)[146]

For the secret initiation:

1. *Offering* maṇḍal (maṇḍal 'bul-ba)
   [(I) visualize this (*maṇḍal* whose)] base is anointed with incense [and strewn with flowers, adorned with mount Meru, the four continents, the sun and the moon, as a Buddha Land; by offering (it) may all sentient beings course in the pure Land].[147]

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[142] Cf. R. 412.2.
[143] Read *supratiṣṭhâ*.
[144] J. 228.5 has *vajraye* [*vajrâye*].
[145] Cf. J. 228.1–5; R. 411.6–412.3 above.
[146] Cf. J. 238.6–241.2. A translation of a similar initiation in the case of Kâlacakra is found in Jackson 1985:130–132.
[147] Cf. R. 368.5–6.

2. *Requesting the initiation*
The ritual master scatter flower(s)[148]

[As] Byang-chub-rdo-rje (Bodhivajra) [bestowed the great offering (of initiation) on the Buddha], today, [for the sake of protecting me also, O space *vajra*], bestow on me.[149]

3. *The initiation*

The consecration *lha* [415] transform into Gti-mug Gshin-rje-gshed.[150] The lama who is no different from the main *lha* (of the mandala) becomes Glorious Rdo-rje-'jigs-byed with the three incorporated Beings (*sems-dpa'i sum-brtsegs*).[151] The Rig-ma (Vidyâ) became Emptiness. From the continuum of Emptiness (arises) the consort Rdo-rje Ro-langs-ma (Vajravetâlî) blue [with one face and two hands, the right brandishes a *vajra* curved knife and the left holds a skull filled with blood of the poisonous one, while embracing the Father. She is adorned with a crown of five dry skulls, with a garland of fifty dry (skulls), and with the five *mudrâs*. Her right leg is extended and with her left (leg) she] embraces the Father (*yab* Rdo-rje-'jigs-byed).[152] Both the Father and Mother (*yab-yum*) are marked at both eyes with *Kṣiṃ*, [at both ears with *Jriṃ*, at the nose with *Khaṃ*, {at the navel with *Saṃ*, at the crown of the head with *Oṃ*, at the throat with *Āḥ*,}[153] at the heart] with *Hûṃ*.[154] [Visualize away] the secret place (*gsang-gnas*) of the Father. [From it a *Hûṃ* (arises); it becomes a five pointed *vajra*. {From *Oṃ* a jewel (*nor-bu*) arises; its opening is blocked by *Phaṭ*. From the continuum of the secret place of the Mother visualized away a *Hûṃ* (arises); from it emerges a eight petaled red lotus. From *Āḥ* an anther arises, its opening is blocked by

[148] On behalf of the consecration *lha*.
[149] Cf. J. 239.1–2. A similar but not identical request is found in KL 258.
[150] The *lha* at the southern direction in the mandala of Rdo-rje-'jigs-byed-lha-bcu-gsum.
[151] These are the *dam-tshig sems-dpa'* (*samaya-sattva*), at his heart the *ye-shes sems-dpa'* (*jñâna-sattva*), and at his heart the *ting-nge-'dzin sems-dpa'* (*samâdhi-sattva*)—the seed syllable of that *lha* (see Rigzin 1986:442; K. 2944b; Mkhas-grub Rje 1968:296–7). In the present case the *dam-tshig sems-dpa'* is Rdo-rje-'jigs-byed, the *ye-shes sems-dpa'* is 'Jam-dpal (Mañjuśri) and the *ting-nge-'dzin sems-dpa'* is the seed syllable *Hûṃ* of dark blue color (see S. 39).
[152] Cf. J. 239.4–6; S. 39.
[153] Cf. DK 136–139.
[154] Cf. J. 239.6–240.1; S. 41.

> *Phaṭ. Oṃ sarva-tathâgata anurâgaṇa-vajra-svabhâva*]}*-âtmako 'haṃ.*[155] The joyous sounds of the Father and Mother in meditative union (*snyoms-par zhugs-pa*) [invites immeasurable Father-Mother Buddhas. Having entered through the crown of the head (of the main *lha*) the *bodhicitta* dissolves, and is generated in the *vajra* jewel and] held firmly.

Then the ritual master offers the secret substance (*gsang-rdzas*)[156] to the receptacle.

> [By this] precious drink [through the *vajra* the body is attained. O son, knowing that, drink this water which arises from the mind.[157]
>
> *[aho! mahâ]-sukha.*[158]
>
> Once again the consort (says: this is the) nectar (produced by) the dissolution of the *lha* abiding at my lotus.

Offer the secret substance.

> [By this] precious drink [through the *vajra* the body is attained. O son, knowing that, drink this water which arises from the mind.
> *[aho! mahâ]-sukha.*

As for the blessing (of the secret substance which is) similar to the blessing of the inner offerings:

> *Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].*
> *Oṃ Āḥ Hûṃ.*
>
> That auspiciousness [which abides in the heart of all sentient beings, the essence of everything, the lord of the holy Tathâgata

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[155] '*Oṃ* I am the *vajra* embodiment of the passion of all Tathâgatas.' The complete text is found in DK 156.3–6.

[156] This is the *byang-sems dkar dmar*, the white and red *bodhicitta*, or the male and female constituents—semen and mother's blood. According to Indian medical ideas which were widely followed in Tibet, the embryo develops out of these white and red elements, which continue in the body until death. The secret substance symbolizes the union of the Father-Mother (*yab-yum*) *lha* of the mandala, the union of Bliss and Emptiness (*bde-stong*), of wisdom and means (*shes-rab thabs*), etc. It is made of white curd mixed with one drop of red tea (*ja-thang*, interview with Dbu-mdzad zur-pa Bstan-pa-dar-rgyas on Nov. 18, 1988).

[157] Cf. J. 240.3–4.

[158] 'Great Bliss'.

lineages, the great bliss which engenders all sentient beings, that auspiciousness initiates you today].

Recite only one verse.[159] Offer the secret substance to the receptacle.

[By this] precious drink [through the *vajra* the body is attained. O son, knowing that, drink this water which arises from the mind.

[416] *[aho! mahâ]-sukha.*

Thus by tasting the red and white *bodhicitta* emitted by the lama and his consort Great Bliss is born; Bliss ascertained as Emptiness, the undifferentiability of Bliss and Emptiness. That indeed is the actual quintessence of the secret initiation.

III. *The Wisdom initiation* (shes-rab ye-shes-kyi dbang)[160]

1. *Offering* maṇḍal (maṇḍal 'bul-ba)

[(I) visualize this (*maṇḍal* whose)] base is anointed with incense [and strewn with flowers, adorned with mount Meru, the four continents, the sun and the moon, as a Buddha Land; by offering (it) may all sentient beings course in the pure Land].[161]

2. *Requesting the initiation*

[As] Byang-chub-rdo-rje (Bodhivajra) [bestowed the great offering (of initiation) on the Buddha], today, [for the sake of protecting me also, O space *vajra*], bestow on me.[162]

3. *The initiation*

This pleasing consort [is perceived by Buddhas as an object of reverence. Through union by means of the *vajra* passion one will experience the holy bliss. There is no Buddha(hood) by other means. These three worlds are excellent. Therefore

[159] Cf. R. 386.6–387.1.
[160] J. 241.6–246.3. A translation of a similar initiation in the case of Kâlacakra and Hevajra respectively are found in Jackson 1985:132–133 and Snellgrove 1987:258–259.
[161] Cf. R. 368.5–6.
[162] Cf. R. 414.6.

you must never be without union in *saṃsâra*. This is the highest arduous practice of the Vidyâ of all Buddhas. For the deluded ones who breaks their vows there are no supreme accomplishments (*siddhi*).

Having said thus hand the *prajñâ* over (to the disciple/consecration *lha*). The Vidyâ is anointed with sandal wood, saffron and so forth. Adorned with a garland of flowers with the most fragrant scent. She has no clothes, her lotus is very wide and clearly visible. (She says:)

Will you have delight, o son, in eating excrement, urine, blood, semen, and likewise flesh, in, likewise, (giving) the highest respect to a woman, kissing the lotus of the *bhaga*? Speak blissfully, O son.

Thus is the question.

How would I not have delight in the goddess and eat excrement, urine and so forth. I will always respect women and kiss the *bhaga* itself.

Since thus is said, the goddess having rejoiced (says:)

Ema! This lotus of mine is perfectly endowed with every bliss. I will dwell in front of he who reveres it through a ritual. How will the delighted Buddha and so forth perform the activity in the lotus? The king of great bliss himself always abides in this very one.][163]

bhaja-mokṣa Hoḥ.

The consecration *lha* (arise) as a *Hûṃ*; from it (arises) *vajra* marked with a *Hûṃ*; from its complete transformation Glorious Great Rdo-rje-'jigs-byed [blue-black colored with nine heads, thirty four arms and sixteen legs,] standing with [the right legs bent and left extended]. On his lap the consort, the Vidyâ Rdo-rje Ro-langs-ma, blue colored [with one face and two hands, the right brandishes a *vajra* curved knife and the left holds a skull filled with blood of the poisonous one, while embracing the Father. She is adorned with a crown of five dry

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[163] Cf. J. 242.2–243.5.

skulls and with a garland of fifty dry (skulls), adorned with the five *mudrâ*. Her right leg is extended and with her left (leg) she embraces the Father (*yab* Rdo-rje-'jigs-byed).][164] A ray of light which emanates from the *Hûṃ* at the heart invites the *ye-shes-pa* and the *lha* of initiation who are similar to oneself.[165] *Jaḥ Hûṃ Baṃ Hoḥ*. They dissolve into non-duality). The initiation *lha* confer initiation. Their heads become adorned with Akṣobhya. [Visualize away] the secret place of the Father. [From it a *Hûṃ* (arises); it becomes a five pointed *vajra*. From *Oṃ* a jewel (*nor-bu*) arises; its opening is][166] [417] blocked by *Phaṭ*. As long as the yogin (*rnal-'byor-pa*) [does not emit the *bodhicitta*, for that long he will continuously obtain . . .[167] He, who together with the Vidyâ and the complete union in the *vajra* (family) of the space element[168] generates the wonderful great bliss, generates the supreme joy (*paramânanda*) . . .[169] for one session, or one day, half a month, a month, a year or a *kalpa* or even in a thousand *kalpa*s] he will abide in actual union with *ye-shes*.[170]

Oṃ sarva [-tathâgata anurâgaṇa-vajra-svabhâva-âtmako 'haṃ].[171]

When the *bodhicitta* of the consecration *lha* as Father-Mother *lha* in meditative union descends from the crown of their head to their throat, joy (*dga'-ba, ânanda*) [is born; when it descends from the throat to the heart supreme joy (*mchog-dga', paramânanda*); when it descends from the heart to the navel special joy (*khyad-dga', viramânanda*); when it descends from the navel to the tip of the secret place simultaneously-arisen joy (*lhan-skyes-kyi dga'-ba, sahajânanda*).[172] The simultaneously-arisen joy of the inseparability of Bliss and Emptiness] is the essence of the third initiation.[173]

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164 Cf. R. 415.3 above.

165 Oneself generated as the *dam-tshig sems-dpa'*.

166 Cf. R. 415.3.

167 Cf. J. 244.5–6.

168 In the *vajra* family are found the space element as well as the *skandha* of consciousness.

169 Cf. J. 244.6–245.4.

170 Cf. J. 244.6–245.6.

171 Cf. R. 415.3.

172 Cf. Kvaerne 1977/1986:61–64; Kvaerne 1975; Snellgrove 1987:243–7; etc.

173 Cf. J. 243.4–246.3.

IV. *The fourth initiation* (dbang bzhi-pa)[174]

1. *Offering* maṇḍal (maṇḍal 'bul-ba)

[(I) visualize this (*maṇḍal* whose)] base is anointed with incense [and strewn with flowers, adorned with mount Meru, the four continents, the sun and the moon, as a Buddha Land; by offering (it) may all sentient beings course in the pure Land].

2. *Requesting the initiation*

By the kindness of the lotus of your feet [I have obtained the three kinds of initiations into the main (*lha* of the mandala). By (your) kindness (may I) today (obtain) also the fourth precious (initiation)], may you protect me.

(Repeat) three times.

3. *The initiation*

When at the time you have attained the third initiation, the bodies of both the consecration *lha*[175] and that of the Vidyâ [appear as the Father-Mother *yi-dam* (*'dod-lha*),[176] through the simultaneously-arisen joy the mind (*sems*) is endowed with the equality of dualities, with the true meaning of suchness. Likewise, having been habituated to this meaning, finally the (consecration *lha*) becomes endowed with a body embraced with the Vidyâ, which appears as the very *ye-shes* body of the Saṃbhoga-kâya made from wind and mind alone. At that very time, the mind (*thugs*) actually abides at the level of union (*zung-'jug, yuganaddha*), the entrance into one taste (*ro-gcig*) of the simultaneously-arisen joy and Emptiness, the indistinguishable essence of Clear Light and the Emptiness of everything, the non-dual *ye-shes*. Obtaining that aim is the fourth initiation.[177]

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[174] J. 246.6–248.1.
[175] In copy B *rab-tu gnas-bya'i lha-rnams* is "corrected" back to *rang*.
[176] *Iṣṭa-devatâ* (cf. Snellgrove 1987:189, note 126).
[177] Cf. J. 247.3–6; SIV 51 and a similar passage in Mkhas-grub Rje 1968:324–5.

Thanks-giving ceremony (gtang-rag)

Then, as for the *maṇḍal* of thanks-giving:

> [In the presence of the] lama [who is no different] from the main (*lha* of the mandala) the consecration *lha* ask to offer the field realm (*zhing-khams*) [as a gift of thanks-giving for the grace of bestowing the complete four initiations in the mandala of Glorious Great Rdo-rje-'jigs-byed].
>
> *Oṃ vajra-bhûmi [Āḥ Hûṃ].*[178]
>
> Having visualized the body, speech, mind and resources of myself and others, together with the accumulation of virtue of the three times, the good precious *maṇḍal* together with the accumulations of offerings of Samantabhadra, I offer them to the lama, *yi-dam* and the Three Precious Ones. Having accepted these compassionately grant me blessings.[179]
>
> *Idaṃ guru [ratna-maṇḍalakaṃ niryâtayâmi].*[180]

Scatter flowers.[181] [418]

Thus, in the case of conferring initiation on a *lha*, act as if the consecration *lha* were disciples, and as if the lama were no different from the main *lha* of the mandala. With such convictions perform the ritual actions of conferring initiation. With the conviction that they are themselves the ritual helper, the *vajra* action (*las rdo-rje*),[182] everyone should actually recite. In the water initiation of Mi-bskyod (Akṣobhya), having set the vase down, scatter its water. In Rin-'byung (Ratnasambhava) initiation offer the crown of the five Tathâgatas.[183] In 'Od-dpag-med (Amitâbha) initiation (offer) the *vajra*; in Don-grub (Amoghasiddhi) initiation—the bell. Offer (to the receptacle) and remove (its) blind-

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[178] Cf. J. 251.2–3 which has also *bhûmi* for *bhumi*.

[179] *Bdag gzhan lus ngag yid gsum longs-spyod dus gsum dge-tshogs bcas/ rin-chen maṇḍal bzang-po kun-bzang mchod-pa'i tshogs bcas-pa/ blo-yis blangs-nas bla-ma yi-dam dkon-mchog gsum la 'bul/ thugs-rje'i dbang-gis bzhes-nas bdag la byin-gyis brlab-tu gsol/* cf. P. 26–27; KL 170, etc.

[180] Cf. R. 368.6.

[181] In actual practice,white rice.

[182] This is a synonym for the ritual helper *mchod-g.yog* (see the section on ritual roles in the introduction).

[183] For an illustration of such an offering in case of self-entry (*bdag-'jug*) see *Chos-dbyang* 1987:66.

fold. In offering the secret substances, the bell should be played (only) when it is appropriate. The ritual master should perform the ringing of the bell etc. as in the initiation ritual (of a disciple). As long as the concluding rituals are not completed do not remove the initiation implements. From here on (also) the assembly should perform the *mudrâs* together with the *vajra* and bell.[184]

A. *Blessing the offerings*

As for the blessing of the four waters and *upacâras*:
Cleanse with

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ].

Purify and so fourth. Thus bless the four waters and *upacâras* up until the music (offering) together with the (corresponding) mantras.[185] Play the cymbals in *slang-sil.*

B. *Offerings* (mchod)

[Having accepted this supreme water for sprinkling,] pure stainless [and pleasing (blessed by) mantra, which I faithfully offer, may you bestow grace on me].

Oṃ Āḥ Hrîḥ [pravara-sadkâraṃ prokṣaṇaṃ pratîccha Hûṃ Svâhâ.

Having accepted this supreme water for refreshing the mouth, pure stainless and pleasing (blessed by) mantra, which I faithfully offer, may you bestow grace on me.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ âñcamaṇaṃ pratîccha Hûṃ Svâhâ.

Having accepted this supreme water for welcoming, pure, stainless and pleasing, (blessed by) mantra which I faithfully offer, may you bestow grace on me.[186]

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ arghaṃ pratîccha Hûṃ Svâhâ.

Having accepted this supreme water for refreshing the feet,

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[184] Cf. R. 410.2.
[185] Cf. R. 399.6–401.1; 393.4–394.1.
[186] Cf. R. 371.6–372.1; for the English translation, see S. 63.

pure stainless and pleasing (blessed by) mantra, which I faithfully offer, may you bestow grace on me.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ pâdyaṃ pratîccha Hûṃ Svâhâ].

(Thus) offer the four waters.

[Even though] the Victorious Ones [419] [are the body of supreme qualities, fragrance of pure morality arises (from them), their enlightened wisdom dominates the great illusion, pure by nature they lack even the minutest tint of desire, by arranging and offering the pure scent in a manner of honor and respect, may we perfect the components of merit].[187]

Oṃ Yamântaka-sapârivâra[188] *gandhe [pratîccha Hûṃ Svâhâ].*

[Even though the Victorious Ones are the body of supreme qualities, embellished with flower ornaments of the limbs of enlightenment, their enlightened wisdom dominates the great illusion, pure by nature they lack even the minutest tint of desire, by arranging and offering the pure flowers in a manner of honor and respect, may we perfect the components of merit.

Oṃ Yamântaka-sapârivâra puṣpe pratîccha Hûṃ Svâhâ.

Even though the Victorious Ones are the body of supreme qualities, the palace of enlightened wisdom (endowed with) the flowers and incense of the major and minor marks, their enlightened wisdom dominates the great illusion, pure by nature they lack even the minutest tint of desire, by arranging and offering the pure incense in a manner of honor and respect, may we perfect the components of merit.

Oṃ Yamântaka-sapârivâra dhûpaṃ pratîccha Hûṃ Svâhâ.

Even though the Victorious Ones are the body of supreme qualities, their clear enlightened wisdom is free from the darkness of ignorance, their enlightened wisdom dominates the great illusion, pure by nature they lack even the minutest tint of desire, by arranging and offering the pure light in a manner of honor and respect, may we perfect the components of merit.

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[187] Cf. DK 144.4–145.6; for English translation see S. 63–65.
[188] Or *saparivâra.*

Oṃ Yamântaka-sapârivâra âloke pratîccha Hûṃ Svâhâ.

Even though the Victorious Ones are the body of supreme qualities, (they are endowed with) the nourishment of nectar satiation quality of the seven riches, their enlightened wisdom dominates the great illusion, pure by nature they lack even the minutest tint of desire, by arranging and offering the good food in a manner of honor and respect, may we perfect the components of merit.

Oṃ Yamântaka-sapârivâra naividyâ pratîccha Hûṃ Svâhâ.

(I) shall offer the sound of music, demonstrating the meaning of the highest Vajrayâna, following the melody of wisdom, for the sake of overcoming the wheel of Mâra, accept this which has obtained power over the realm of meaning.

Oṃ Yamântaka-sapârivâra śapta pratîccha Hûṃ Svâhâ.

Play the cymbals in *slang-sil.*

C. *Praises* (bstod)

Make the *mudrâ* of *glang-lpags 'dzin-pa.*

Hûṃ Mañjuśri[189] arisen from space, [endowed with golden color, Mañjuśri the nature of all *dharma*s is clear to your mind. Mañjuśri, the lord of speech, the gentle-voiced (Mañjughoṣa), Mañjuśri with hopeful mind I bow down to you.

Even though your supreme mind has not wavered from the continuum of gentleness, for the sake of subduing all[190] the poisonous ones out of compassion, you appear as the body of the fearful one, the great frightful one (Vajrabhairava), horrifying, blazing as the fire at the *kalpa* of the end of time.

Your mouth gapes, your scowls of wrathfulness[191] and eyebrows quiver like flashes of lightening, your staring eyes and your bared fangs are very glaring. You laugh Ha Ha[192] with

[189] These praises to Mañjuśrî are offered since Rdo-rje-'jigs-byed is a wrathful emanation of the Bodhisattva Mañjuśrî.

[190] I read *ma-lus* for *ma-las.*

[191] Read *gnyer* for *gnyed.*

[192] For the four kinds of laughs, see Rigzin 1986:248.

a terrifying voice of a *vajra* horse. You call into the sky the sound *Phaiṃ* which convenes the *ḍâkinî*s.

Standing in a wrathful position, your legs subdue the three realms. With hands raised to the sky in the threatening *mudrâ*s, you overcome the great god. Your tongue coiled, your large teeth bared, intoxicated by blood.

The world together with the gods are offered to your mouth. You are adorned with a fresh elephant hide and a garland of skulls, naked, in the stance of the great frightening (*'jigs-byed*) lord, you have a wrathful fearsome buffalo face.

Your nine blazing mouths devour and inhale the world. Your blazing *mudrâ*s (hand implements) subdue various beings, standing with one leg extended and the other bent, you overcome every type of Mâra. (I) will always bow down to your body, mighty 'Jigs-byed.]

Make the *mudrâ* of *'byung-po 'ur-'ded.*

[From among the mandala of] your nine blazing heads, [the widely spread three right faces are dark blue, red and yellow, the stretched apart three left faces are white, grey and black, your blazing three central faces are wrathful, passionate and peaceful.

From among your hand implements blazing as light, the sixteen right ones brandish weapons of striking and subduing. The sixteen left ones are embellished with signs of enjoying and providing.

From among the fearful positions of your magnificently subduing legs, your eight right bent legs, subdue with skillful means the eight arrogant gods, your eight left extended legs enjoy the eight arrogant goddesses.

For the sake of subduing the great passion, you are always in a position of union with your consort. Through your terrifying aspect you conquer anger. Prostrations to you who are endowed with conquering body].

Make the *mudrâ* of *dbang-sdud.*

Hûṃ [From the mandala of] the great cremation ground [you have conquered Mâra and Yama through skilful means, brought under control ogresses (*ma-mo*) and *ḍâkinî*s. Prostrations to you, the powerful conqueror.

Powerless, I bow down faithfully to the mandala of the great lord, surrounded by a retinue of emanated *ye-shes*, I prostrate to you together with your retinue.

Even though you emanate from the mind mandala of *ye-shes* in various forms, you have not wavered from the pure realm]. Prostrations and praises to you the equanimity.[193]

You, the entity of all Buddhas, [all Buddhas encapsulated into one, the chief of chiefs, the supreme of all Buddhas, prostration and praise to the main (*lha*) of the mandala].[194]

Offering garments (gos-'bul)

[Divine garment], soft, fine and light, [I offer with indestructible faith to those possessing the indestructible *vajra* body; may I also attain the *vajra* body].[195]

Oṃ vajra-vastraye Āḥ Hûṃ.[196]

(Thus) offer garments.

Offering ornaments (rgyan-'bul)

[Even though] the Victorious One, [being naturally endowed with the ornaments of] the major and minor marks of a Buddha [does no seek to be adorned with any other ornaments, by offering this supreme ornament of precious substances may all beings obtain a body decorated with the major and minor marks of a Buddha].[197]

Oṃ vajra-avaratnavapuṣaṇe Āḥ Hûṃ Svâhâ.[198]

(Thus) offer ornaments.

Showing in the mirror (me-long bstan-pa)

The ritual of showing in the mirror is shared by ritual bathings (*khrus-gsol*), coronations, initiations, and consecrations. It usually follows

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[193] Cf. DK 157.3–160.5, translated in MV 60–61.

[194] Cf. R. 397.6 and DK 162.2–4.

[195] *Srab-'jam yang-ba lha-yi gos/ mi-byed rdo-rje'i sku mnyes la/ mi-phyed dad-pas bdag-'bul na/ bdag kyang rdo-rje'i sku thob-shog/.* For the text see PC 852; for English translation S. 51; Lessing 1959:168.

[196] Cf. R. 392.6–393.1.

[197] Cf. R. 393.1.

[198] Cf. R. 393.2.

the sprinkling of water (*abhiṣeka*) which, in variant versions, is also found in those four rituals. The ritual bathing is concluded with the showing of a mirror to the honored guest, lama, king or image (as the case may be) to whom the ritual bath was offered.[199] The showing of the mirror is preserved in coronation as well. In Hindu coronation rituals, after the unction (*abhiṣeka*), the king should look into a mirror.[200] The Buddhist initiation, which took both bathing and coronation rituals as part of its own ritual complex, gave a new interpretation to the ritual of showing in the mirror.

There are a number of appendages to the vase initiation (*bum-dbang*). The first appendage includes four initiations accompanied by the offering to the disciple of the mantras of Rdo-rje-'jigs-byed, eye medicine, mirror and bow & arrow respectively.[201] None of these initiations were conferred on the consecration *lha* during the main initiation. At the end of the thanks-giving offerings, however, the ritual master makes the reflected image of his *vajra* rise in a mirror and offers it to the receptacle while reciting the first verse of the mirror offering from the initiation. The meaning of this act has already been discussed above in regard to the mirror used to transfer the *ye-shes sems-dpa'* from the *stûpa* to the assembly hall. As we can see, this meaning is reiterated here.

Since all adult monks in Dga'-ldan-chos-'phel-gling know the recitation of the mirror initiation by heart, the act of offering the mirror to the receptacle with its accompanying recitation is another instance which immediately brings to their minds this Mâdhyamika notion of phenomena in general and of *lha* in particular. As mentioned above, this view appears to be in direct conflict with the basic idea of the consecration—the firm establishing of a *lha* in the receptacle for as long as *saṃsâra* lasts. The fundamental Mâdhyamika notion of the nature of all *dharmas*, including their non-localizability, seems to be an intentionally recurring motive throughout the consecration. Furthermore, these rituals and the manuals that govern them may be one of the primary sources from which the monks who primarily

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199 There are numerous examples for such a ritual. For a Hindu example, see Goudriaan 1970:183. For a Buddhist example, see the bathing above. Not only is the mirror shown to the receptacle after the bathing, in the Tibetan tradition the bathing is not conferred on the receptacle itself but on its reflection arising in the mirror (*ibid.*, Wayman 1974:256–257).

200 Witzel 1987:421.

201 Cf. J. 230.6–233.3.

engage in ritual performances derive their knowledge of the Mâdhyamika (cf. Bentor 1995a).

Translation:

The ritual master makes the reflected image of (his) *vajra* rise in a mirror and offers it to the receptacle with melody (*rta*),[202] (as in) the initiation.[203]

A mirror born from an *A*[204] appears.
*Āḥ. dharma*s [are like reflected images, clear, pure, uncontaminated, ungrasped and] inexpressible.[205]

Oṃ vajrasattva Āḥ.

The fire offerings (sbyin-sreg)[206]

The fire offering (Skt. *homa*) provides a fascinating example of the evolution of a ritual, and that ritual's interpretation, that begins from a Vedic setting and ends in a Tibetan Buddhist tantric context. The Indo-Tibetan fire offering ritual has been studied by a number of scholars. Skorupski edited and translated the fire offering according to the *Sarvadurgati-pariśodhana Tantra* and its commentaries, especially Vajravarman's commentary.[207] Snellgrove and Tsuda translated the fire offerings in the *Hevajra* and *Saṃvarodaya Tantras*, respectively.[208] Miyasaka edited some of the Tibetan texts of fire offering found in the Tanjur.[209] A manual of fire offering ritual written by the Second Panchen Lama was recently translated into English by Sharpa Tulku and Perrot.[210] Pha-bong-kha-pa's fire offering to Vajrayoginî and Dngul-chu Dharma-bhadra's fire offerings to Vajraḍâka are translated in GDL. Another Dge-lugs-pa fire offering manual written by

[202] Cf. Ellingson 1979a and 1979b.
[203] The following recitation is drawn from the initiation ritual (J. 232.2–4., see also KL 341; Wayman 1973:68–70; Wayman 1974b:262). On the mirror initiation see also Locke 1980:110, n. 62.
[204] J. 232.2; KL 341; Wayman 1973:69; have *Āḥ* for *A*.
[205] *Āḥ chos-rnams gzugs-brnyan lta-bu-ste/ gsal-zhing dag la rnyog-pa med/ bzung-du med-cing brjod-du med/. ibid.*
[206] Cf. Sharpa 1987 (S).
[207] 1983c:68–73; 1983b:403–417.
[208] Snellgrove 1959:II. i.1; Tsuda 1974: ch. XXIII and ch. XXVIII.
[209] 1971–72:207–300.
[210] 1987.

Mkhas-grub Rje was translated into Japanese by Nakayama.[211] Lessing described the ritual he observed at the Yung-ho-kung Temple.[212] Beyer and Panchen Ötrul provide a brief overview of the fire offering.[213]

A thorough discussion of the fire offering ritual is neither necessary nor possible here. Only the special features of this ritual when it is performed in conjunction with consecration will be noted. Two types of fire offerings are performed during the consecration. An increasing fire offering is performed on the main day of the ritual and a peaceful fire offering is a part of the concluding rituals performed on the third day.[214] The performance of the fire offerings during the consecration I observed relied on the manual written by the Second Panchen Lama Blo-bzang-ye-shes (1663–1737) entitled "Rdo-rje sgra-dbyangs gling-gi zhal-'don Dpal Rdo-rje-'jigs-byed chen-po'i zhi rgyas-kyi sbyin-sreg nag-'gros-su bkod-pa."[215] As is indicated by its title, it includes both pacifying and increasing rituals. It was translated into English by Sharpa Tulku and Perrot.[216]

Two features distinguish the increasing fire offering performed during the consecration from its performance as an independent ritual—the object of increasing and the recipient of the offerings. Increasing fire offering rituals are performed, in general, for increasing life, wealth, courage, strength, harvests, merit, wisdom, study and practice of religion, and so forth.[217] Some of these general purposes are recited along with each of the thirteen offerings made to either Agni or Rdo-rje-'jigs-byed, according to the Second Paṇchen Lama as follows:

> For us—ritual master, disciples, patron and attendants—may life span, merit, wealth, brilliance, learning and practice of the three collections of scriptures, and the four classes of *tantra*, all the good qualities of the three trainings (*bslabs-pa gsum*) increase (*puṣṭiṃ kuru Oṃ*).[218]

In the case of consecration certain objectives unique to it are appended:

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[211] Part II:1988:293–303 (Part I is not available to me at present).

[212] 1942:150–161 and plates XXX–XXXII.

[213] Beyer 1973:264–275; Panchen Ötrul 1987:69–75.

[214] The classification of fire offerings follows the general classification of rituals into pacifying, increasing, subduing and destroying (*śânti, puṣṭi, vaśya, abhicâra; zhi-ba, rgyas-pa, dbang, drag-po*).

[215] See abbreviations SS.

[216] See abbreviations S.

[217] Ötrul (Paṇchen) 1987:70; Sde-srid Sangs-rgyas-rgya-mtsho 236.

[218] R. 421.2–4

> And particularly may the activity for *dharma* (*'phrin-las*) of the Body, Speech and Mind of the consecration *lha* and all the multitude of clouds of offerings increase (*puṣṭiṃ kuru Oṃ*).[219]

As is common in Tibetan rituals, the special objective of the increasing fire offering performed as part of the consecration does not supplant the sanctified purposes for which the ritual itself is performed, but is simply added to them. The special objectives here are two. First, increasing of the *'phrin-las* of the *lha* abiding in the receptacle; that is to say, increasing the effect of the presence of a Buddha's emanation in the receptacle. Thus, one of the purposes of the increasing fire offering here is to augment the effect of the consecration ritual itself. The second objective, expressed in the words recited with each offering, is an increase in the offerings which will be made to the receptacle both during and after the consecration. This objective is clearer in the anointing ritual which takes place at the end of the fire offerings, where in the case of a consecration the following words are appended:

> Particularly, may there be inexhaustible and uninterrupted amassment of clouds of offerings for the receptacle[s] of Body, Speech and Mind and for temple[s].[220]

One of the major functions of the consecration ritual is to create an object worthy of offerings which will serve as a base for the accumulation of merit and as a source of income for the monastery. The fire offerings ritual here is meant to increase these offerings, or, again, to accomplish one of the main expected results of the consecration ritual. Some consecration works, such as that of Sde-srid Sangs-rgyas-rgya-mtsho,[221] also add another object for increasing—increasing the merit of the patron.

The other feature specific to the increasing fire offering ritual in consecration is the recipient of the offerings during the main part of the ritual. In the course of an independently performed fire offering ritual, thirteen different offerings are made to the deities whose tongues are visualized as the fire. During the preparation (*sta-gon*) and concluding rituals (*mjug*) these offerings are made to the Vedic deity Agni. In the main part of the ritual (*dngos-gzhi*) similar offerings in

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219 R. 421.4–5.
220 R. 424.1–2.
221 P. 249.

larger quantities are made to the *yi-dam* and consort. Each of the thirteen substances offered has a specific purpose such as protection, increase, wealth, strength, wisdom, etc., in addition to the general purpose of the ritual as a whole.[222] Here the increasing fire offerings are made to the consecration deities, that is to say to Rdo-rje-'jigs-byed and his consort who abide in the receptacle. For the sake of receiving the fire offerings the *yi-dam* and consort are requested to proceed from the center of the bathing mandala, where they reside during the consecration, to the hearth. This is in contrast to the pacifying fire offerings on the third day of the consecration which are offered to Rdo-rje-'jigs-byed and his consort who are invited specifically for this purpose in a ritual independent of the consecration. Therefore while Khri-byang Rin-po-che's manual does not provide further details on the pacifying fire offering ritual, it does include not only a complete outline of the increasing fire offerings, but also certain portions of it with the appropriate modifications. This is similar to the ritual of entrance into the mandala performed for the consecration deities, where certain portions of the mandala ritual are imbedded in the consecration manual, including all the cases where utterances and actions related to the practitioner are replaced with those related to the consecration deities.

The following is a short synopsis of the proceedings. The increasing fire offering performed during the consecration is similar to such rituals performed in conjunction with a mandala. An instance of this ritual performed at the Yung-ho-kung temple was described by Lessing.[223] In our case, instead of inviting the deities of the mandala into the hearth, the deities who abide in the receptacle are invited there. For this purpose at the heart of the Fire Lha (Agni) who has been invited into the hearth during the preparatory rituals, the residence of Rdo-rje-'jigs-byed and his consort is generated according to the *sâdhana*. Then, the ritual helper, holding incense in his hand, enters the assembly hall (the Tibetan fire offering is always performed outside), and prostrates in front of the consecration deities who reside in the ritual mirror[224] on the bathing mandala. He pronounces an invitation for the consecration *lha* to come to the hearth. Then for each invited *lha* he takes one *tsam-pa-ka* 'flower' while reciting the *lha*'s

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[222] See Sharpa 1987:xii; Beyer 1973:271–2; Ötrul (Panchen) 1987:72–73, etc.

[223] In 1942:160–161. See also. S. 31–35.

[224] Or in the representation of the receptacle.

mantra[225] and places it in the symbolic vessel (*mtshan-ma'i snod*) held in his hand. At the same time he visualizes that the consecration *lha* are conveyed from the bathing mandala to the symbolic vessel. As was the case in the invitation of the *lha* from Bodhanath Stûpa to the assembly hall before the consecration (cf. R. 367.6), the conveyed *lha* is conceived of as a mirror image, or as "a second *lha* emanated as a second butterlamp is lit from another."[226] The symbolic vessel is carried to the hearth outside in a procession accompanied by monks wearing ceremonial hats, carrying canopies (*gdugs*), banners (*rgyal-mtshan*) and flags (*ba-dan*) and playing musical instruments in reverence. Outside they circumambulate the assembly of monks performing the fire offering. The ritual helper offers the symbolic vessel to the ritual master who conveys the *lha* into the hearth by taking each flower from the symbolic vessel and placing it in the fire while reciting the *lha*'s mantra and visualizing that the consecration *lha* are invited from the symbolic vessel into their visualized residence in the hearth.[227] After the fire offerings to the consecration *lha* are completed, the *lha* are returned to the bathing mandala in a similar ritual action. The ritual master makes as if he takes the flowers back from the hearth and places them in the symbolic vessel, while visualizing the *lha*' return. The ritual helper accompanied by the procession of monks carries the vessel back to the assembly hall and places the *tsam-pa-ka* 'flowers' in front of the ritual mirrors or the representation of the receptacle, while visualizing that the *lha* "become inseparable from the consecration *lha*."[228]

Before the departure of the *lha* from the hearth the assembly recites one of the common verses for departing *lha*. This verse was discussed above among the concluding rituals of the preparation. Note that the wording here includes the following: "After departing to the Buddha's

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[225] In this case he recites Rdo-rje-'jigs-byed's action mantra and the mantra of his consort.

[226] *Lha gnyis-pa re mar-me gcig las gnyis chad-kyi tshul-du* (S. 261.2).

[227] Cf. Sharpa 1987:32–33; Beyer 1973:270–271; Ötrul 1987:73; where a similar process involving the invitation of a *lha* from the main mandala to the hearth is described.

[228] *Rab-tu gnas-bya'i lha-rnams dang gnyis-su-med-par gyur* (R. 424.5–6). The original flowers were, of course, burnt in the fire. These are additional flowers kept in the symbolic vessel. In saying that the ritual helper places the flowers in front of the mirrors or the representation of the receptacle, I follow the ritual manual (R. 425.1). In fact, the ritual helper placed the symbolic vessel inside the main mandala palace, as in the case of the invitation of the *lha* from the main mandala (cf. SS. 268.3–5; S. 54). This is the only instance where I observed a significant deviation from the instructions of the consecration manual during the performance.

land may you return once more." (R. 424.5) As is clear in the following sentence, the *lha* here do not depart back to the Buddha land but absorb back into the consecration *lha*. This is another example of the preservation of standard pronouncements even when the context does not justify it.

Some consecration works say that one should perform not only two fire offerings but four; one for each of the four actions. For example, Gung-thang-pa stipulates the performance of the fire offerings of destroying (*drag-po'i sbyin-sreg*) at the expelling of the obstructions (*bgegs-bskrad*); fire offerings of subjugating (*dbang-gi sbyin-sreg*) before the opening of the eye of the receptacle; fire offerings of increasing after the opening of the eye for increasing all accumulations of goodness; and fire offerings of pacifying at the end in compensation for excess and omissions.[229]

Translation:

A. *Preliminaries* (sbyor-ba)

As for the method of performing the fire offering ritual for increase at this interval: Begin from the (offering) of *gtor-mas* to the lord(s) of the site (*gzhi-bdag*),[230] the blessing of the *vajra* and bell.[231] Then, cleanse the hearth, the substances for burning and the performers by [420] circling around each (of them) to the right both the cleansing water[232] and the inner offerings (*nang-mchod*) three times each.[233] Having cleansed once more with cleansing water, bless the four waters (*chu-bzhi*)[234] and the (burnt) substances together with their (appropriate) mantra and *mudrâ*.[235] Cleanse the lighting fire (*sgron-ma*)[236] by (circling) three times

[229] *Bgegs bskrad-pa'i skabs-su drag-po'i sbyin-sreg/ spyan-dbye'i gong-du lha-dbang-du byed-pa'i dbang-gi sbyin-sreg/ spyan-dbye sogs grub-ste legs-tshogs thams-cad spel-pa'i rgyas-pa'i sbyin-sreg/ mjug-tu lhag-chad skong-ba'i zhi-ba'i sbyin-sreg dang bcas bzhi-ga mdzad/* p. 105.5–6.

[230] For the ground ritual (*sa-chog*) and the drawing of the hearth see SS. 248.2–250.6 and S. 3–11, 167–8. The offering of *gtor-mas* is found in S. 12.

[231] Cf. SS. 251.1–4; S. 12–12; see also R. 358.1.

[232] The cleansing water of the vase of action (*las-bum*) is used here. In case of an independent fire offering ritual, the cleansing water should be prepared according to SS. 250.3; S. 10.

[233] Cf. SS. 251.4–6; S. 13.

[234] Cf. R. 371.2–372.3.

[235] SS. 251.6–252.5; S. 14; see also R. 393.4–394.1, 399.6–400.4.

[236] Copy B has *sgron-me* for *sgron-ma*; both are acceptable.

each the cleansing water and the inner offerings as before. Produce light (*gzi-byin*)[237] together with mantras.[238] Fan (the fire) with a fan while reciting *Hûṃ*. Revive the flame with the action mantra[239] (and pour) seven (ladles) of clarified butter.[240] Offer a *kuśa* grass seat (to the *lha*).[241]

B. *The main part of the fire offerings* (dngos-gzhi)

1. *Offerings for the fire* lha (me-lha)

a. Generating the *dam-tshig sems-dpa'* of the fire *lha* (*me-lha*).

[1] Having cleansed the hearth with cleansing water

Oṃ Khaṅga-dhṛk [Hûṃ Phaṭ.

[2] *Oṃ svabhâva-śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].*

The hearth becomes Emptiness.

[3] [From the continuum of Emptiness on top of a variegated lotus and a moon (appear) *Saṃ* and a *vajra*. From that (appears) a white Vajra Holder with three faces white, dark blue and red.[242] The first pair among his six arms embraces the consort who is similar to himself. The two lower right (hands) hold a *vajra* and sword and the two lower left a jewel and lotus. From their melting appears] a yellow colored square shaped hearth of *ye-shes* [together with an inner rim (*muran*) and outer rim (*kha-khyer*)]. The outer rim is circled[243] with a garland of precious substances, its four corners [are marked with] half moons [and *vajra*s. These are clear and unobstructed. Inside the hearth from a *Raṃ* arises a triangular fire. At its center, in the middle of a variegated lotus a *Raṃ* (appears). From it (arises) a rosary.] From the complete

[237] That is to say light the fire.

[238] *Oṃ vajra-jvala jvala Hûṃ*. '*Oṃ vajra* burn burn *Hûṃ*.' (cf. SS. 252.5–253.1; S. 15).

[239] Of Rdo-rje-'jigs-byed.

[240] Using the *blugs-gzar* (see below SS. 253.1; S. 15).

[241] SS. 253.1–5; S. 15.

[242] Note that SS2. 310.5 and S. 169 have a yellow Vajra Holder with yellow, black and white faces.

[243] This verb is not found in SS2. or S.

> transformation of that [appears] a yellow fire *lha* [with three faces], yellow, black [and red, and six arms.]

Thus, and so forth (as follows).[244]

> [His body abiding primordially inseparable from the consort Rang-'od. The first among the right hands carries a rosary, the second is in the *mudrâ* of fearlessness, and the third (holds) a curved knife. In the first among the left (hands) a threefold club, in the second a vase, in the third a skull. He stands in a position in which the left (leg) is extended, and is adorned with wrathful ornaments. At his heart there is a triangular fire marked with *Raṃ*. From a ray of light of the seed syllable at the heart of the *dam-tshig-pa* emanates the wrathful 'Dod-rgyal who invites from the south east the fire *lha* similar to the one meditated on accompanied with a retinue of *ṛṣis*.]

b. Inviting the *ye-shes sems-dpa'* of the fire *lha* (*me-lha*).

Invite the fire *lha*.[245] Expel the obstruction(s) who follow (the invited *lha*) with cleansing water.[246] Offer the four waters (*chu-bzhi*).[247] Draw (the *ye-shes sems-dpa'* close to the *dam-tshig sems-dpa'*); make it enter; (they) will be delighted.[248] Offer the four waters once more.[249] (Offer) to the fire *lha* the *upacâras*,[250] the inner offerings,[251] praises,[252] and so forth up until binding in commitment.[253]

c. Offerings to the fire *lha*.

As for the Blessing of the tongue of the fire *lha*:

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[244] The complete text of the generation is found in SS2. 310.4–311.5; S. 169–70. The generation of the fire *lha* in the case of the pacifying fire offerings is found in SS. 253.5–254.5 and S. 16. In R. only the parts of the recitation which are different in the increasing fire offering from the corresponding ones in the pacifying fire offerings are mentioned. These differences are discussed above.

[245] SS2. 311.5 does not supply here the following passage which appeared already in SS2. 283.5–284.3. See also SS. 254.5–6; S. 19.

[246] As well as with the action mantra SS. 254.6; S. 19.

[247] SS. 254.6–255.3; S. 19.

[248] SS. 255.3–4; S. 19–20.

[249] SS. 255.4; S. 20.

[250] SS. 255.4–5; S. 20.

[251] SS. 255.5–6; S. 20.

[252] SS. 255.6–256.3; S. 20–21.

[253] SS. 256.3–4; S. 21.

> The tongue of the fire *lha* [421] has the appearance of a yellow *vajra* marked by the syllable *Raṃ*[254] and the ritual ladle and funnel[255] by the syllable *Ya*, [together with blazing] rays of light.[256]

Offer clarified butter as a welcoming drink seven times.[257] (Beginning) from the blessing of the offering sticks (*yam-shing*)[258] perform the entire offering of the twelve great (burnt) substances (with) the interspersed style recitation (*spel-tshig*):[259]

> For us—ritual master, disciples, patron and attendants—may life span, merit, wealth, brilliance, learning and practice of the three collections of scriptures,[260] and the four classes of *tantra*,[261] all the good qualities of the three trainings (*bslabs-pa gsum*),[262] and particularly the activity for *dharma* (*'phrin-las*) of the body, speech and mind of the consecration *lha* and all the multitude of clouds of offerings increase (*puṣṭiṃ kuru Oṃ*).

Thus attach.[263] Once more offer water for refreshing the mouth and water for sprinkling.[264]

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[254] The seed syllable of fire.

[255] *Dgang-blugs*, an abbreviation for *dgang-gzar* and *blugs-gzar*. *Dgang-gzar* (*pâtrî* Mvy. 4349) is the fire offering ritual funnel; *blugs-gzar* (*sruvakam* of *śruvakam* Mvy. 4348) is the ritual ladle. For illustrations see B. 267; GDL 523 (in S. *dgang-blugs* is wrongly translated as funnel).

[256] Which emanate from the seed syllables (SS2. 312.6; S. 170). In the corresponding visualization in the case of the pacifying fire offering the *vajra* is white (SS. 256.4–5; S. 21). Again, because of the differences between the pacifying and increasing fire offerings, this recitation is included in the consecration manual in order to eliminate possible confusion.

[257] SS. 256.6–257.1; S. 22.

[258] Transformed into Bodhi tree wood SS. 257.4; S. 23.

[259] Sanskrit: *miśraka* (Mvy. 1456) This is one of the three major styles of writing according to Daṇḍin. These styles consist of verse, prose and mixed verse and prose. Here, however, the prose is combined not with verses but with mantras. These combined lines are recited while offering each of the burnt substances (cf. SS. 257.4–259.4; S. 23–5). For the differences in wording between the consecration and other occasions of the increasing fire offerings see above.

[260] *Sde-snod, tripiṭaka*—Vinaya, Sûtra and Abhidharma.

[261] Action Tantra (*bya-rgyud, kriyâ tantra*), Performance Tantra (*spyod-rgyud, caryâ tantra*), Yoga Tantra (*rnal-'byor rgyud*), Highest Yoga Tantra (*rnal-'byor bla-med rgyud, anuttara-yoga tantra*).

[262] Morality (*tshul-khrims, śîla*), concentration (*ting-nge-'dzin, samâdhi*), and wisdom (*shes-rab, prajñâ*) (cf. Rigzin 1986:462).

[263] To each of the mantras accompanying the offerings.

[264] SS. 259.4; S. 25.

2. *Rituals for the consecration* lha

a. Inviting the consecration *lha*.

Then, as for generating a divine palace (*gzhal-yas-khang*) at the heart of the fire *lha*:

> At the heart of the fire *lha* [at the center of a blazing triangular fire a *Bhruṃ* appears.[265] From it (appears) a wheel marked with *Bhruṃ*. From it arises white Vairocana with three faces white, dark blue and red. The first two among his six arms embrace the consort who is similar to himself. The two remaining right (hands) hold a wheel which rests on a *vajra* and a curved knife. The two left hold a jewel and a lotus. From its complete transformation (appears) a square celestial mansion with four doors and five walls (colored) from the outside successively white, yellow, red, green and blue. On top of the wall a jeweled frieze embellished with various precious substances surrounds the celestial mansion. Inside supported on a circle of *vajra* garlands there are eight pillars which sustain four *vajra* beams beautifully set up. The top is embellished with precious pinnacles of *vajra* and jewels. Inside the east is white, the south yellow, the west red, the north green, and the center blue. On top of the frieze away from the four golden wide rain gutters are *makara*s. From their mouths are suspended precious necklaces and pendant strings decorated with bells, yak tail whisks, and do forth. Outside precious strings (*shar-bu*) hang from the terrace. On top there is a balustrade shaped like half lotus petals, embellished with flags, victory banners and so forth. At the edge of the wall there is a platform with a red ledge on which stand goddesses holding offering substances and making offerings. At the entrances and in between them and at the four lower outer and inner corners are half-moons decorated with a *vajra* and a jewel. In front of each of the four doors supported by four pillars there is a gateway made of eleven layers, on top of which there is a wheel of Dharma flanked on right and left] with a buck and doe (*ri-dwags pho-mo*).[266] At the center of the divine palace

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[265] Note that the following sentences until "a square celestial mansion with four doors" are not found in SS2. or S.

[266] SS. 260.3–4; the complete text is found in DK 110.3–112.1; translated in MV 48–49 and partly in S. 31–32. This is a description of the visualized mandala palace of Rdo-

> [422] from a *Yaṃ*[267] (arises) a black air mandala with a tinge of red. Upon it there is a variegated lotus and sun seat.[268]

Then those who invite the *lha* [to] the fire take off the initiation implements (*dbang-rdzas*),[269] and put on their [ceremonial] hats.[270] The ritual master and the assembly prostrate three times and enter inside.[271] The assembly play their bells, then prostrate three times in front of the bathing mandala.[272]

> May the consecration *lha* come to the divine palace of the hearth to bestow supreme and ordinary achievement (*dngos-grub, siddhi*) on all sentient beings including me.

Then, [the ritual helper] holding in his hand the symbolic vessel (*mtshan-ma'i snod*) in front of the receptacle takes a flower[273] [for each of the invited *lha*] while reciting

> *Oṃ Hrîḥ [Ṣṭrîḥ vikṛtânana Hûṃ Phaṭ].*
> *Oṃ Vajra-vettâlî [âgaccha âgaccha Hûṃ Jaḥ Svâhâ Oṃ Aḥ Hûṃ].*[274]

[and] places each flower in the symbolic vessel.[275] [The monks] hold up for the invited symbol offering substances (*mchod-rdzas*) and musical instruments such as drums, conch shells, and so forth. Wearing their [ceremonial] hat, and playing music they go in procession. Having circumambulated the hearth and the assembly twice, they offer the symbol[ic vessel] to the ritual master.

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rje-'jigs-byed-lha-bcu-gsum which here arises from the heart of the fire *lha*.

[267] The seed syllable of air.

[268] Cf. SS. 260.5; DK 113.5–114.1.

[269] During the fire offering rituals the performers wear the implements of the Enjoyment Body (*longs-sku, sambhoga-kâya*). Since these implements are worn also during initiation and self-entry into the mandala they are called initiation implemints (see R. 369.3). In both cases wearing the *lha*'s costumes serves to help the practitioners visualize themselves as the *lha*. (see also Ötrul [Panchen] 987:71). In practice, however, not all monks participate in the fire offering ritual. Some of those who do not participate act to invite the *lha* (as follows), while the performers of the fire offering ritual remain in their seats wearing their initiation implements.

[270] For a picture of this type of hat see *Chos-dbyangs* 2 (1987) 41.

[271] They enter inside the assembly hall.

[272] On which the receptacle is situated.

[273] In actual practice a *tsam-pa-ka* 'flower' is used.

[274] These are the action mantra of Rdo-rje-'jigs-byed and the mantra of his consort Vajra Vettâlî (see R. 397.5–6; DK 168–9).

[275] Through this ritual action the consecration *lha* are conceived of as being invited into the symbolic vessel.

[They] take off their [ceremonial] hats, sit in their seats in the rows [of assembled monks], [423] and put on the initiation implements.[276]

The offerings and music are stopped. [While reciting]

Oṃ Hrîḥ Ṣtrîḥ [vikṛtânana Hûṃ Phaṭ]. and
Oṃ Vajra-vettâlî [âgaccha âgaccha Hûṃ Jaḥ Svâhâ Oṃ Āḥ Hûṃ].[277]

the ritual master invites the symbolic flower[s] into the hearth.

From the body of glorious Rdo-rje-'jigs-byed and his consort at the central seat[278] masses of yellow light emanate.

b. Offerings to the consecration *lha.*

[Having accepted this supreme water for welcoming] pure, stainless [and pleasing, (blessed by) mantra which I faithfully offer, may you bestow grace on me.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ arghaṃ pratîccha Hûṃ Svâhâ.

Having accepted this supreme water for refreshing the feet, pure stainless and pleasing (blessed by) mantra, which I faithfully offer, may you bestow grace on me.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ pâdyam pratîccha Hûm Svâhâ.

Having accepted this supreme water for refreshing the mouth, pure stainless and pleasing (blessed by) mantra, which I faithfully offer, may you bestow grace on me.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ âñcamaṇaṃ pratîccha Hûṃ Svâhâ.

Having accepted this supreme water for sprinkling, pure stainless and pleasing (blessed by) mantra, which I faithfully offer, may you bestow grace on me.

Oṃ Āḥ Hrîḥ pravara-sadkâraṃ prokṣaṇaṃ pratîccha Hûṃ Svâhâ].[279]

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[276] Cf. R. 422.2.
[277] As above R. 422.5.
[278] Of the mandala.
[279] Cf. R. 371.6–372.3; R. 400.4–5; R. 418.6–419.1.; S. 63.

[Thus] offer the four waters.

[Even though] the Victorious Ones [are the body of supreme qualities, fragrance of pure morality arises (from them), their enlightened wisdom dominates the great illusion, pure by nature they lack even the minutest tint of desire, by arranging and offering the pure scent in a manner of honor and respect, may we perfect the components of merit.

Oṃ Yamântaka-sapârivâra[280] *gandhe pratîccha Hûṃ Svâhâ.*

Even though the Victorious Ones are the body of supreme qualities, embellished with flower ornaments of the limbs of enlightenment, their enlightened wisdom dominates the great illusion, pure by nature they lack even the minutest tint of desire, by arranging and offering the pure flowers in a manner of honor and respect, may we perfect the components of merit.

Oṃ Yamântaka-sapârivâra puṣpe pratîccha Hûṃ Svâhâ.

Even though the Victorious Ones are the body of supreme qualities, the palace of enlightened wisdom (endowed with) the flowers and incense of the major and minor marks, their enlightened wisdom dominates the great illusion, pure by nature they lack even the minutest tint of desire, by arranging and offering the pure incense in a manner of honor and respect, may we perfect the components of merit.

Oṃ Yamântaka-sapârivâra dhûpaṃ pratîccha Hûṃ Svâhâ.

Even though the Victorious Ones are the body of supreme qualities, their clear enlightened wisdom is free from the darkness of ignorance, their enlightened wisdom dominates the great illusion, pure by nature they lack even the minutest tint of desire, by arranging and offering the pure light in a manner of honor and respect, may we perfect the components of merit.

Oṃ Yamântaka-sapârivâra âloke pratîccha Hûṃ Svâhâ.

Even though the Victorious Ones are the body of supreme qualities, (they are endowed with) the nourishment of nectar satiation quality of the seven riches, their enlightened wisdom

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[280] Or *saparivâra.*

dominates the great illusion, pure by nature they lack even the minutest tint of desire, by arranging and offering the good food in a manner of honor and respect, may we perfect the components of merit.

Oṃ Yamântaka-sapârivâra naividyâ pratîccha Hûṃ Svâhâ.

(I) shall offer the sound of music, demonstrating the meaning of the highest Vajrayâna, following the melody of wisdom, for the sake of overcoming the wheel of Mâra, accept this which has obtained power over the realm of meaning.

Oṃ Yamântaka-sapârivâra śapta pratîccha Hûṃ Svâhâ.[281]

[Having made the three kinds of forms including shapes and colors, such as the blue of lapiz lazuli] the king of jewels, into Rûpavajrâ, (I) will offer them to the eye of the *lha* of the mandala.

Having made the three kinds of collections of sounds, such as ineffable melodies arising from collections of unperceptable origin, into Śaptavajrâ, (I) will offer them to the ear of the *lha* of the mandala.

Having made the three kinds of collections of scents which arise from a well made preparation of such things as camphor, aloe-wood and nutmeg, into Gandhavajrâ, (I) will offer them to the nose of the *lha* of the mandala.

Having made the three kinds of tastes, such as sweet, sour, bitter, and astringent comprising the nectar food which nourishes the supreme body, into Rasavajrâ, (I) will offer them to the tongue of the *lha* of the mandala.

Having made the three kinds of collections of touchables, such as wish fulfilling garment which bestows bliss by merely touching the body, into Sparśavajrâ, (I) will offer them to the body of the *lha* of the mandala.[282]

Offer the inner offerings, praises, and [the fire offerings] up until

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[281] This is the beginning of verses accompanying the offering of the *upacâras* (cf. R. 418.6–419.1; DK 144.1–145.6; S. 63–5.

[282] For the complete text of these verses for the offering of the five sense gratification offerings (*'dod-yon lnga*), see the Guhyasamâja rituals in *Dgon-gnas Stag-brag Bsam-gtan-gling-gi Phyag-bzhes Mdo-sngags Chos-spyod* (New Delhi, 1975) vol. 2, pp. 394.1–395.5; translated in S. 65.

the special substance (*khyad-rdzas*).[283] Using the interspersed style of recitation as before,[284] make offerings.[285] It is not necessary [to make offerings] to any other than the main *lha* and consort.[286]

c. Attaining the ritual's purpose.
Then,

> From the heart[s] of the *lha* emanate yellow Buddha[s] and Bodhisattva[s] holding yellow vase[s]; a descending stream of precious rain infuses the sky. By anointing (*dbang-bskur*) the practitioners (*bsgrub-bya*, *sâdhya*) and their residence may their life span, merit, prosperity, wealth, strength and so forth, the entire stock of goodness, increase. [424] Particularly, may there be an inexhaustible and uninterrupted amassment of clouds of offerings for the receptacle[s] of body, speech and mind, and for temple[s], fulfillment of one's wishes and prosperity.[287]

d. Concluding activities.
Once more offer seven [ladles] of clarified butter for the accumulation of merit.[288] Offer the three waters,[289] *pan* (*so-rtsi*, *tâmbûla*),[290] *upacâras*,[291] inner offerings[292] up until praises with

> You are non-dual, extraordinary, [pervasive body. With equanimity to all you are the father of all the Victorious Ones. Being the realm of *dharma* you are the mother of all the Victorious Ones. Being the *ye-shes sems-dpa'* you are the son of all the Victorious Ones.
>
> Prostrations to you, glorious Mañjuśrî, the perfected one.

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[283] This is the last fire offering. For the ingredients of this mixture see SS. 259.3 and S. 25.

[284] R. 421.2–5.

[285] For the entire text of the offerings from the inner offerings up until the special mixture see SS. 262.2–266.4; S. 46–48.

[286] That is to say, it is not necessary to make the round of offerings to the retinue as in SS. 266.4–6; S. 49–50.

[287] For corresponding passages at other occasions of the increasing fire offering ritual see SS. 272.4–5; S. 176.

[288] Cf. SS. 267.1–2; S. 51.

[289] SS. 267.2–3; S. 51.

[290] SS. 267.3–4; S. 51. This is not tooth-paste as in S. It is a type of *gtor-ma* (cf. K. 2956b) which stands for the Indian *pan*. It is offered with the mantra *Oṃ vajra-tambula* [read *tâmbûla*] *Svâhâ*. According to MW 443a, *tâmbûla* is betel (or *pan*). The offering of *pan* or betel to deities has been a common practice in India see, for example, Kane 1974:II, 734; Bühnemann 1988:168.

[291] SS. 267.4; S. 51–2.

[292] SS. 267.5; S. 52.

> Even though the *dharmakâya* has neither love nor hate, for the sake of taming the poisonous ones of the three worlds without remainder, through compassionate skillful means you manifest as the body of the king of the Wrathful Ones]; prostrations and praises to the Frightful One (*'jigs-byed*) the destroyer of the lord of death (*gzhin-rje-gshed*).[293]

Offer the water for welcoming,[294] request forbearance,[295] and recite the hundred syllable mantra.[296]

e. The departure of the consecration *lha* from the hearth.
As for the request of the symbol to return: Offer the symbolic vessel to the ritual master. The chant leader leads the recitation of the mantras of the main *lha* and his consort.[297] The ritual master makes as if he takes the flowers[298] from the hearth and places them in the symbolic vessel.[299] While holding the symbol[ic vessel] so its front side faces him, the ritual master leads the following recitation accompanied by melody (*dbyangs*).

> *Oṃ* you [who fulfill all the purposes of] sentient beings [bestow upon me the accomplishments (*dngos-grub, siddhi*) accordingly. After departing to the Buddha's land may you return once more.][300]
>
> The *lha* depart from the heart of the fire *lha*. They become inseparable from the consecration *lha*.[301]

Then, those who have invited the *lha* [to] the fire take off the initiation implements.[302] While playing music they carry the symbolic vessel around the ritual master once and [425] convey it inside.[303] While the assembly play their bells, they scatter the flowers in front of the receptacle.[304] Having prostrated three times,

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293 Cf. R. 395.5–6; SS. 267.5–6; S. 52–3.
294 SS. 267.6; S. 53.
295 SS. 267.6–268.2; S. 53.
296 Of Rdo-rje-'jigs-byed, cf. SS. 268.2; S. 53.
297 Cf. R. 422.5; SS. 268.3; S. 54.
298 Symbolizing the *lha* cf. R. 422.3.
299 Cf. SS. 268.3–4; S. 54.
300 Cf. R. 395.6–396.1; SS. 268.2–3; S. 53.
301 Compare this to the corresponding passage on other occasions of the fire offering ritual SS. 268.3–4; S. 54.
302 Cf. R. 422.2.
303 This is a polite way to say 'carry' with regard to holy objects.
304 Compare to the corresponding ritual actions at other occasions of fire offerings in SS. 268.4–5; S. 54.

they sit in their row and put on their initiation implements.

3. *Final offerings to the fire* lha
Offer to the fire *lha* the *upacâras*,[305] the inner offerings,[306] the two waters,[307] pan,[308] cloth,[309] the rest of the substances for burning,[310] praises,[311] the two waters,[312] the *upacâras*,[313] and the inner offerings.[314] Having cleansed them with the action mantra [of Rdo-rje-'jigs-byed], bless the *gtor-ma*s of the fire *lha*.[315] Offer the *gtor-ma*,[316] the *upacâras*,[317] praises,[318] invocation (*'phrin-bcol*),[319] water for welcoming,[320] [recite] the hundred syllables mantra,[321] request [the fire *lha*] to leave.[322] Perform in this order. Take off the initiation implements.

The empowerment of the milk porridge ('o-thug sgrub-pa)

The milk porridge (*'o-thug, pâyasa*)[323] will be served as part of the feast (*tshogs-'khor, gaṇa-cakra*) below. Here, the ritual master prepares it for its role by empowering it with the action mantra of Rdo-rje-'jigs-byed. Similar to the feast offerings, the milk porridge is regarded as leftovers of the *lha* (*prasâda, lhag-ma*).[324] In fact, the milk porridge is the only among the various offerings made to the fire which will be consumed during the ritual itself as *prasâda*. When a

[305] SS. 268.6; S. 157.
[306] SS. 269.1; S. 157.
[307] SS. 269.1–2; S. 157.
[308] SS. 269.2; S. 157.
[309] SS. 269.2; S. 157.
[310] About half of each burnt offering for the fire *lha* was offered at the opening of this ritual, now the rest is offered cf. SS. 269.2–4; S. 158–9.
[311] SS. 269.4–5; S. 160. For the complete text of the praises see SS. 255.6–256.3.
[312] SS. 269.5; S.160.
[313] SS. 269.5–6; S. 160–161.
[314] SS. 269.6; S. 161.
[315] SS. 269.6; S. 161.
[316] SS. 270.1; S. 161.
[317] SS. 270.1–2; S. 161.
[318] SS. 270.2; S. 162.
[319] SS. 270.2–5; S. 162.
[320] SS. 270.5; S. 162.
[321] Of Rdo-rje-'jigs-byed to make up for mistakes in the performance. This is part of the request for forbearance (cf. SS. 270.5–6; S. 162).
[322] SS. 270.6; S. 163
[323] Mvy. 5756.
[324] See the discussion of the feast below.

feast ritual does not follow, the milk porridge is served after the fire offerings. As with the fire ritual, the milk porridge also has Vedic origins. In his dictionary of Vedic rituals Sen defines *pâyasa* as "a meal of rice cooked in milk, offered as oblation."[325] Abhayâkaragupta's instructions on the making of *'o-thug* in the *Vajrâvalî* are for a similar rice porridge: "bruise the rice, mix together butter, honey and molasses (or brown sugar); pour milk."[326] Nowadays, the milk porridge is still made according to Abhayâkaragupta's instructions and it is savoured by the performing monks. Together with the milk porridge *caru* is also offered. The *caru* is a very common offering in Vedic rituals which is very central to fire offerings.[327] Indeed, in many of the early consecration works, including the *Consecration Tantra* and some of those found in the Tanjur, not *'o-thug* but *caru* alone is offered as *prasâda*. According to the *Consecration Tantra* the *caru* is made with butter and milk.[328] That is the case also in Vedic rituals.[329] In our case, similar to the *tâmbûla*, the *caru* is offered in the form of a *gtor-ma*. For the preparation of *pâyasa* and *caru* during a consecration ritual performed by Śrî Vaiṣṇava Brahmans in south India in our century, see Rangachari.[330]

Translation:

As for the empowerment of the milk porridge: place the vessel of the milk porridge on a stand (*manydzi*).[331] While reciting

Oṃ Hrîḥ Ṣṭrîḥ [Vikṛtânana Hûṃ Phaṭ].

seven times, the ritual master stirs it with the ritual ladle (*blugs-gzar*).[332] [Recite]

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[325] 1978/82:149; see also Gonda 1980:103–104.

[326] *'Bras ma grubs-pa dang/ mar dang sbrang-rtsi dang/ sha-kha-ra-rnams dang bsres-pa'i 'o-ma blugs* (Toh. 3140, p. 124.5).

[327] See Heesterman 1993:188–214.

[328] Toh. 486, p. 297.2.

[329] Gonda who studies the *caru* extensively explains it as "pap or porridge of unpounded rice, barley etc. boiled in water with milk or butter presented in an earthen cooking vessel (*sthâlî*)." 1987:149–189; see also Sen 1978/82:66 and Renou 1954:66 which have similar definitions.

[330] 1931:117–118.

[331] Sanskrit: *mañci*. This is a stand or a tripod, not 'a mat' or 'a type of brocade' as in S. 9.

[332] In practice, the ritual master cannot reach the vessel of the milk porridge from his seat. Instead he holds a string of *tsam-pa-ka* 'flowers' whose other end is tied to the vessel. The actual action is performed by the ritual helper.

> Eat the[se] leftovers of the Tathâgata for the sake of complete purification of sins.

three times. Then, when the assembly meets again inside [the assembly hall] set the milk porridge in front of the feast offerings (*tshogs*).[333] In front of the ritual master place a small bowl (*ting*) filled with milk porridge and offerings which have the shape of the feast offering *gtor-ma*s (*tshogs-gtor*) known as *caru* food (*tsa-ru'i bza'-ba*). [426]

Opening the eye and other faculties (spyan sogs dbye)

Eye

The ritual of opening of the eyes was discussed already in the introduction as a consecration in its own right, which seems to have been an independent ritual chronologically preceding the tantric consecration. Nevertheless, as various other ritual actions mentioned there, it was not supplanted but modified and adopted into the present ritual. The name 'opening of the eyes' refers to various ritual actions. While some, including the *Ratna-guṇa-saṃcaya-gâthâ* and Gombrich's account (mentioned in the introduction), refer to the painting of the eyes which were left unpainted until that moment—an action performed by the artist, other reports (such as those by Wells, Leclère) refer to actions such as the removal of wax from the eyes of the image, or making as if piercing the eye by a needle—actions performed by monks or priests.[334] The opening of the eyes during the Tibetan consecration here is differentiated from the painting of the eye by the artist. A similar situation is described also by Welbon,[335] Gourdriaan[336] and Colas[337] where the eye opening performed by the artist is designated *amantraka* ('without mantras'), "not itself a ritual act from the VAK's [the ritual manual] perspective,"[338] while the ritual of eye opening is designated *samantraka* ('with mantras'). The Tibetan eye opening here is performed by the ritual master who takes some eye ointment (*mig-sman*) from a small bowl (*ting*) with the help

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[333] See R. 429.1 below.
[334] See also Strickmann, forthcoming, chapter 3.
[335] Welbon 1984:77–78.
[336] 1965:174.
[337] 1989:140. See also Faure 1991:170–71.
[338] Welbon 1984:77.

of a special 'eye-spoon' (*mig-thur*) made of gold and makes as if he offers this to the eyes of the receptacle [or its representation or reflection in the mirror].[339] He holds the spoon with the *mudrâ* of Locanâ (Spyan-ma)[340] while visualizing that it is Locanâ who holds the spoon.[341] The eye ointment is usually made of honey, butter and saffron water.[342]

In an analogous manner to the opening of the eye, the consecration ritual includes the opening of other faculties, namely the ear, nose, teeth and mouth. These ritual acts seem to be extensions of the eye opening which carry lesser significance. They resemble offerings made to the receptacle rather than a transformation in its status. They cannot, however, be simply called 'a beauty treatment' as in Sharpa.[343] The first verse which accompanies the opening of each faculty can be found in the consecration work of Advayavajra in the Tanjur.[344] The only point which requires some clarification with regard to these offerings is the use of *tsakli*. While a large number of monasteries possess a special golden spoon for the ritual of opening the eye, which occurs also during initiations [or, alternatively, use the *vajra* for this purpose], the golden instruments required for opening the other faculties according to manuals such as that of Advayavajra,[345] are rare. For opening the other faculties (as well as for most of the enthronement offerings), *tsakli*s are used. These are small pictorial representations of each offering mounted on a small wooden stick. The ritual helper places a bowl decorated with a lotus design and filled with uncooked rice between the ritual master and the representation of the receptacle with the two mirrors next to the latter (see diagram 2). Having recited the appropriate verses and mantras, the ritual master places the corresponding *tsakli* in the rice bowl. Supported by the rice, the *tsakli* remain standing. These *tsakli*s serve as a basis or support (*rten*) for the visualized offerings.[346]

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339 Cf. R. 426.1–5.

340 Sde-srid Sangs-rgyas-rgya-mtsho, p. 246.

341 Khetsun Sangpo (Mkhas-btsun-bzang-po) Rin-po-che, oral information, Kathmandu 1988.

342 So in the Dga'-ldan-chos-'phel-gling consecration; see also PC 853; Gung-thang-pa, work 1, p. 62; Sde-srid Sangs-rgyas-rgya-mtsho, p. 246; Abhayâkaragupta mentions only butter and honey (p. 124.3).

343 1985:46.

344 Toh. 1487, pp. 313.6–314.3.

345 Toh. 1487, p. 313.6–7.

346 See section on rituals of transformation in the introduction.

Translation:

The ritual helper offers the eye medicine (*mig-sman*) and the eye spoon (*mig-thur*) to the ritual master.

As the king of the eye healers removes[347] the worldly [eye] film, so the Victorious Ones remove your film of ignorance.[348]

Oṃ cakṣu cakṣu samanta viśodhaniye Svâhâ.[349]

Make as if you open the eye with the eye spoon.

Even though [you] are omniscient, endowed with an eye of enlightened wisdom, free of faults, by reverently opening the exalted eye, may sentient beings, up until the limit of the sky, obtain the eye of enlightened wisdom of the Buddha.

For the sake of achieving actions beginning with pacifying,[350] may [you] look intently on the patron and others with enlightened wisdom.

Thus, the eye has been opened. In front of the receptacle place a lotus basin (*pad-sder*)[351] filled with grain. Offer the *tsakli* respectively.[352]

Ear

As the Victorious Ones blew the *dharma* conch for being[s] deprived of *dharma*, so, [427] for the sake of sentient beings, I shall open the ear of the Victorious One.[353]

Even though the ear of the Sage is pure by nature, [and]

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[347] Copy B has *bsal* for *gsal* here and below.

[348] This verse is borrowed from the initiation (cf. J. 231.6–232.1). According to Wayman (1973:69), this verse is found in the *Vairocanâbhisaṃbodhi Tantra*. In BP 312 this verse is modified to better accord with its context. There the second part is 'so (I) shall open the eye of the Victorious Ones for the sake of sentient beings' (*de-bzhin rgyal-ba-rnams-kyi spyan/ sems-can don-du dbye-bar bya/*).

[349] PC 853 has *Oṃ cakṣu cakṣu samanta cakṣu viśodhanaye Svâhâ.* '*Oṃ* purification of eyes, all eyes *Svâhâ*.' [?] or '*Oṃ* purification of eyes everywhere *Svâhâ*.' [?].

[350] For the four actions see the section on fire offerings above.

[351] This is a bowl or basin with a lotus design on the outer surface; for an illustration see Tucci 1980:116 fig. b.

[352] The *tsakli* stands in place of the ear cleansing instrument, pincers, etc., which are not otherwise available (see above).

[353] This and the parallel verses in the opening of the nose and mouth below are found in Advayavajra's consecration work in the Tanjur (Toh. 1487, pp. 313.6–314.3).

he [hears] completely clearly whether it is near or far, by my offering of cleansing, may beings always hear the holy *dharma*.

Oṃ vajra-karṇa śodhaya Āḥ Hûṃ Svâhâ.[354]

Make as if you open the ear with the ear cleaning instrument. The [ritual actions of] reciting the mantra, making the manner of offering to the receptacle, and placing *tsakli* in front of it are repeated [with each of the faculties] below.

Nose

So that sentient beings will be rid of the odor of the contaminated aggregates (*zag-bcas phung-po*),[355] as is the [Victorious One] who produced[356] a completely pure scent, I shall open the nose of the Victorious One.

Even though the completely pure nose [of the Victorious One] is born out of morality, certainly free from faults since its virtue is [already accomplished, by offering the best pincers with devotion, may sentient beings obtain the highest enlightened wisdom.

Oṃ vajra-roma-dhara Āḥ Hûṃ Svâhâ.[357] [428]

Thus, make as if you open the nose with nose pincers.

Teeth

The forty white teeth of the Victorious One are not stained by impure particles, [still], by offering a precious [tooth cleaning] wood[358] respectfully, I shall open the tooth of the Victorious One.

Even though the white, complete, forty teeth, which are evenly set[359] have mastered the 84,000 *dharmas*, we shall faithfully offer a tooth [cleaning] wood. May sentient beings

[354] '*Oṃ* purification of the *vajra* ear *Āḥ Hûṃ Svâhâ*'.

[355] Sanskrit: *sâśrava-skandha*.

[356] Advayavajra's work (Toh. 1487, p. 314.1) has *brnyes* (attained) for *bskyed*.

[357] '*Oṃ* grasping the *vajra* hair *Āḥ Hûṃ Svâhâ*'.

[358] This is used in India up to the present as a tooth brush; see also Varâhamihira, *Bṛhat Saṃhitâ* ch. 85 and I Ching 1896:33.

[359] Forty white teeth evenly set with no gaps comprise four out of the thirty-two major marks of a Buddha (cf. Mvy. 241–4).

obtain the voice of the Buddha.

Oṃ dandha[360] *śodhaya Āḥ Hûṃ Svâhâ.*[361]

Thus, make as if you open the teeth with the tooth [cleaning] wood.

Mouth

Whereas[362] the joy of the flavor of *dharma* satiates all sentient beings, for the sake of offering[363] this food endowed with a hundred supreme tastes, I open the mouth of the Victorious One.

By opening well the pleasant lips which are as red as wood-apple (*bim-ba*)[364] and like lotus opened with a ray of thousand lights, may sentient beings equal [in number to the extent of] the sky open the supreme gate of the city of deliverance. [429]

Oṃ vajrodghaṭa samaya-praveśaya Hûṃ.[365]

Thus, make as if you open the mouth with a spoon.

The feast (tshogs-'khor, gaṇacakra)

The feast is often performed as an independent ritual, or as an ancillary to another, in which case it can last a whole day or may be repeated for several consecutive days.[366] Here a very short form of the feast ritual is performed. The main feature of this ritual here is the 'gathering' (*tshogs, gaṇa*) of both people and food, and the sharing of the food after it has been blessed by the *lha*. The ritual patron, the monastery performing the ritual, and lay and monastic people who participate in the feast contribute edibles which nowadays consist mostly of biscuits, popcorn, candies, bread and fruit mixed with some more traditional foods such as sweet *rtsam-pa* (roasted barley flour)

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360 Read *danta*.

361 '*Oṃ* the purification of the teeth *Āḥ Hûṃ Svâhâ*'.

362 Toh. 1487, p. 314.1, BP 313.6; etc. have *tshim-mdzad ltar* for *tshim-mdzad-pa*.

363 Advayavajra's consecration work (Toh. 1487, p. 314) has *dbul-zhing* for *dbul-phyir* 'having offered this food endowed . . .'

364 Sanskrit: *bilva*.

365 I take *prabeśa*. as *praveśa*. PC 854 has *vajrodghâṭa* for *vajrodghaṭa*.

366 Lalou 1965; Beyer 1973:312–318; Tulku Thondup 1980: last ritual; MV 135–142; SIV 53–61; GDL 185–188.

with *phyu-ra* (hard cheese) and *kab-tse*. These offerings are set near the main mandala together with the milk porridge (*'o-thug*, see the section on the fire offering). They are blessed in a similar way to the blessing of the inner offerings,[367] and offered to the *lha*. Later[368] these offerings are distributed to the assembly of monks as blessed remainders of the *lha* (*prasâda*). It is customary to share these blessings with others who have not attended the ritual. A common pronouncement accompanying these offerings is the one which occurs in Khri-byang Rin-po-che's manual with regard to the milk porridge:

> Eat the[se] remainders of the Tathâgata for the sake of complete purification of [your] sins.[369]

The remainder of offerings made to *lha* are blessed substances charged with powers (*byin-brlab*). Again, the verses accompanying the offerings reflect differing conceptions of this act. While the first verse recited during the feast assumes the acceptance of these offerings, the others emphasize the dedication of merit. It should be noted also that the middle verse of the set is recited before each meal in every Tibetan monastery.[370] Monastic food is always first offered to the Buddha, and what is eaten is regarded as His leavings.

Translation:

Beginning by cleansing [them] with water from the vase of action, bless the feast offerings of milk porridge (*'o-thug*) and *caru*[371] as one blesses the inner offerings.[372] Offer the milk porridge.

> I offer faithfully this supreme food endowed with the best form, sound, scent, taste and touch, may you partake as you please.
>
> *Oṃ divya-agni-samadhi-dhyana-priṇaye Svâhâ*.[373]

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[367] Cf. Beyer 1973:158–159; Jackson 1985:120–121; MV 33–34; GDL 56–65.

[368] Since the schedule of the main day of the consecration is very full, the feast offerings are not distributed to the monks at this point, as in an ordinary feast ritual, but during the meal break.

[369] *De-bzhin-gshegs-pa'i lhag-ma ni/ sdig-pa rnam-par sbyang-phyir gsol/* R. 425.5.

[370] So 'Khor-chen Rin-po-che, oral information, Kathmandu, 1988.

[371] Cf. R. 425.4–426.1.

[372] Cf. R. 358.1–2.

[373] BP 325.6 has *Oṃ devyâ-anna-samadhi-dhyana-priṇaye Svâhâ*. Read *Oṃ divya-anna-samâdhi-dhyâna-prîṇaye Svâhâ*. '*Oṃ* delighting divine food [of] meditation and concentration *Svâhâ*.'

Offer the feast offerings (*tshogs-phud*).

By offering faithfully this well prepared captivating food endowed with a hundred tastes to the Victorious One and his sons may all sentient beings enjoy the rich food of meditation (*ting-'dzin, samâdhi*).

Even though the body of the Victorious One, the Buddha, the Bodhisattva, the conqueror of Mâra, does not know any hunger or thirst, so that it may become a field of merit, by offering this mixture of divine foods, [430] having increased our crop of virtue at all times, having been born from a lotus in Bde-ba-can (Sukhavatî), may we enjoy the food of concentration and the *dharma*.[374]

Offering the two waters (chu-gnyis 'bul-ba)

Oṃ sarva-tathâgata añcamânaṃ[375] *[pratîccha Hûṃ Svâhâ. Oṃ sarva-tathâgata] arghaṃ pratîccha Hûṃ Svâhâ.*[376]

The senior most monk[377] stirs the two waters.

Offering pan (so-rtsi)

Offer *pan*.[378]

Oṃ vajra taṃbulaye Svâhâ.[379]

Binding the Guardians to an oath (dam-tshig bsgrags-pa)

This ritual action will be discussed together with the commanding of the Dharma Protectors (*chos-skyong bsgo-ba*), which occurs during the concluding rituals.

Translation:

The ritual master touches the receptacle with his *vajra* on the five places beginning with the Heart.[380]

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[374] This verse is found in Bodhisattva's work in the Tanjur (Toh. 3069, Derge, p. 320.3–4). For an English translation see Willson 1988:143–4.

[375] Read *âñcamanaṃ*.

[376] As usual.

[377] Copy B has *rgan-pas* for *rgan-pa'i*.

[378] For the offering of *pan* (*tâmbûla*), see the fire offering above (R. 424.2).

[379] Read *Oṃ vajra tâmbûlaye Svâhâ*. '*Oṃ vajra pan Svâhâ*.'

[380] The five seed syllables of the five Tathâgatas are placed on five places along the

> *Oṃ Hûṃ Trâṃ Hrîḥ Āḥ.*
>
> This *vajra* is a great *vajra* blessed by[381] all the Buddhas. Those types (*rigs-rnams*) who would transgress this commitment will be quickly smashed into dust.

Transformation of the receptacle (rten-bsgyur *or* gzugs-bsgyur)

This is another example of a significant act of the consecration ritual which is performed in a relatively brief manner. It consists of the last among the sequence of transformations the receptacle undergoes during the consecration. These transformations begin with the dissolution of the physical receptacle into Emptiness, and its generation as the *dam-tshig sems-dpa'* of Rdo-rje-'jigs-byed and his consort in the process of the generation of the receptacle (*rten-bskyed*). This is followed by the invitation and absorption of the *ye-shes sems-dpa'* in the visualized *yi-dam*. Now the combined *ye-shes sems-dpa'* and *dam-tshig sems-dpa'* is transformed back into the appearance of the various receptacles. However, the receptacle is no longer a conglomerate of profane substances, as it was at the beginning of the consecration ritual. It has been transformed into an embodiment of the *lha*.

The transformation of the receptacle is parallel to the final dissolution into nonduality (as in the Perfection Process without signs) together with the 'return to the world' at the conclusion of a *sâdhana*.[382] This ritual action is not simply borrowed from the *sâdhana*, but has certain special features in the consecration. The performers visualize that Rdo-rje-'jigs-byed and his consort dissolve into a light out of which arises the appearance of each of the receptacles. 'Dul-'dzin Grags-pa-rgyal-mtshan explains the transformation of the receptacle in cases of both Highest Yoga Tantra and the Lower Tantras as follows:

> Then, having recited the mantras of each [invited] *lha*, by touching the three places [of the receptacle] with the right hand together with the *vajra*,[383] think that the form of that *lha* completely transforms and turns into the appearance of that casted image, painting, and so forth, or whatever [the receptacle] is. With regard to temples and so forth, think

central subtle channel (*rtsa*) of the human body or here on their equivalents.

[381] Copy B has *gyis* for *gyi*.

[382] See the section on tantric rituals and consecration in the introduction.

[383] While reciting *Oṃ Āḥ Hûṃ*, the ritual master touches the head, throat and heart of the receptacle as in the ritual of blessing or touching, above.

> that Rnam-par-snang-mdzad (Vairocana), together with the Rig-ma (Vidyâ), after having dissolved, that temple and so forth is blessed with Rdo-rje-sems-dpa' (Vajrasattva), etc., for as long as *saṃsâra* lasts as an act for the sake of sentient beings. And with regard to *stûpa*s, think that Rnam-par-snang-mdzad and his consort, having dissolved into light, the form of that *stûpa* is [similarly blessed].[384] With regard to books, think that Snang-ba-mtha'-yas and his consort, having dissolved into light, transform into the form of letters. Some say with regard to books: [think that] 'Od-dpag-med (Amitâbha),[385] having been dissolved, that which arises transforms into the appearance of a book. The major and minor marks of that [Buddha], having transformed into letters [made of] vowels and consonants, abide on each page. Thus was it taught.[386]

Similarly Sde-srid Sangs-rgyas-rgya-mtsho explains.

> By the contributing causes (*rkyen*) of touching the forehead, throat and heart of the receptacles with the right hand holding the *vajra* pointing upwards, and of reciting the mantra of the *lha* to be established, whatever it is, three times, and of reciting the[se] words, each of the *lha* dissolves into light out of which arise [through a] transformation of the receptacle, or transformation of the facade (*zhal-bsgyur*) receptacles of Body, Speech, Mind, Qualities and Enlightened Actions such as images, paintings, reliefs, vowels, consonants, books, etc., which represent Lamas, *yi-dam*, Buddhas, the Holy Dharma, Bodhisattvas, Śravakas, Pratyekabuddhas, Dharma Protectors and people who have not achieved the Ārya stage, each receptacle with its respective shape, color ornaments, garments, etc., holy, auspicious, magnificent, blessed [receptacles, which are], the enlightened wisdom of the Knowledgeable One [Mañjusrî], the compassionate enlightened action of the Compassionate One [Avalokiteśvara] and the immeasureable power of the Mighty One [Vajrapâṇi], receptacles

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[384] This statement is a paraphrase of Abhayâkaragupta's *Vajrâvalî* (Toh. 3140, pp. 124.7–125.2). Note that the interpretation here is different from that in the other parts of this explanation.

[385] Some hold that Snang-ba-mtha'-yas is *dharma-kâya* aspect, while 'Od-dpag-med is the *saṃbhoga-kâya* aspect of the same *lha*.

[386] *De nas lha rang-rang-gi sngags brjod-cing rdo-rje dang bcas-pa'i lag-pa g.yas-pas gnas gsum-du reg-pas/ lha'i gzugs de yongs-su gyur-pa las lugs-ma dang bris-sku la-sogs-pa gang-yin de'i rnam-par gyur-par bsam-mo/ gtsug-lag-khang la-sogs-par ni Rnam-snang Rig-ma dang bcas-pa zhu nas thim-pa gtsug-lag-khang la-sogs-pa dang/ mchod-rten ni Rnam-snang yab-yum 'od-du zhu nas thim-pa mchod-rten-gyi gzugs 'khor-ba ji-srid-du 'gro-ba'i don bya-ba'i phyir/ Rdo-rje-sems-dpa' la-sogs-pas byin-gyis brlabs-par bsam/ po-ti ni Snang-ba-mtha'-yas yab-yum 'od-du zhu nas thim-pa yi-ge'i gzugs-su gyur-par bsam-mo/ kha-cig po-ti ni 'Od-dpag-med zhu-ba las byung-ba po-ti'i rnam-par gyur/ de'i mtshan dang dpe-byad-rnams dbyangs dang gsal-byed-kyi yi-ger gyur-de shog-bu re-re la gnas-par bsam zhes gsung-ngo/* DZ 378.3–6; cf. also, Tucci 1949:314–315.

> for prostrations, offerings and accumulation of merit for all sentient beings and especially for the patron and me, that will increase the benefit and happiness of sentient beings and the teachings.[387]

Hence, in the transformation of the receptacle, the invited *lha* takes the appearance of that receptacle. Through the core rituals of the consecration the physical receptacle is transformed into an embodiment of a *lha*.[388]

Translation:

> *Oṃ Yamântaka Hûṃ Phaṭ.*[389] *Oṃ Āḥ Hûṃ.*
>
> Having dissolved into light, glorious Rdo-rje-'jigs-byed and his consort (*yab-yum*), transform into the appearance of each of the receptacles of body, speech and mind.

Enthronement offerings (mnga'-'bul)

The enthronement offerings were discussed already in the introduction as one of the ritual sequences which carry an non-tantric consecratory function. As a whole this ritual is unique to consecration. It consists of a series of general offerings for all types of receptacles (*spyi-gi mnga'-'bul*), followed by special offerings to only one among the receptacles of Body, Speech, and Mind (*bye-brag mnga'-'bul*).

The general enthronement offering consists of offerings common to most Indo-Tibetan rituals, a considerable number of which have been encountered already in the course of the consecration. They consist of the following:

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[387] *Lag-g.yas rdo-rje bcas gyen-du bstan rten-rnams-kyi dpral mgrin snying-gar reg-cing rab-tu gnas-bya'i lha gang yin-gyi sngags lan gsum re dang tshig brjod-pa'i rkyen-gyis lha so-so 'od-du zhu-ba las bla-ma yi-dam sangs-rgyas dam-chos byang-sems nyan-rang chos-skyong so-skyes mtshon-pa'i gzugs bris 'bur dbyangs-gsal glegs-bam sogs sku gsung thugs yon-tan 'phrin-las-kyi rten rang-rang-gi dbyibs kha-dog rgyan chas ji-lta-ba de-nyid bdag dang yon-bdag gtso-bor sems-can thams-cad-kyi phyag mchod bsod-nams gsog rten dam-pa zhal-dro byin-che bag-dro bstan 'gro'i phan-bde spel-bar mkhyen-pa'i ye-shes brtse-ba'i thugs-rje mdzad-pa'i 'phrin-las nus-pa dpag-tu med-pa mnga'i-bar rten-'gyur-ram zhal-bsgyur/* p. 247.2–4.

[388] According to Brag-phug Dge-bshes, if the receptacle is an image or *thang-ka* of the invited *lha* alone, the transformation of the receptacle is not necessary because the object of making the receptacle an embodiment of the *lha* is accomplished through the generation process (*yang rab-tu gnas-bya'i rten Bde-mchog-gi sku'am thang-ka 'ba'-zhig la/ gnas-byed cho-ga yang Bde-mchog-gis byed na rten-bsgyur mi dgos-te/ rten-bskyed sor-bzhag-gis rnam-pa'i don-grub-pa'i phyir-ro/*) p. 299.2–3.

[389] This is Rdo-rje-'jigs-byed's heart mantra (*snying-po*).

1. The four waters.
2. The five *upacâras*.
3. The five sense gratification offerings (*'dod-pa'i yon-tan lna* or in short *'dod-yon lnga*) which are:

	Tibetan	Sanskrit	English	Represented by
1'.	*gzugs*	*rûpa*	form	jewels
2'.	*sgra*	*śabdha*	sounds	melodies
3'.	*dri*	*gandha*	smells	scents
4'.	*ro*	*rasa*	tastes	ambrosia[390]
5'.	*reg-bya*	*sparśa*	objects of touch	fine cloth

4. The inner offerings.
5. Praises.
6. Offering *maṇḍal*.
7. Offerings of the eight auspicious emblems (*bkra-shis rtag brgyad*, *aṣṭa-maṅgala*).[391]

	Tibetan	Sanskrit	English
1'.	*dpal-be'u*	*śrîvatsa*	an endless knot
2'.	*'khor-lo*	*(dharma)-cakra*	a wheel (of the teachings)
3'.	*padma*	*padma*	a lotus
4'.	*rgyal-mtshan*	*dhvaja*	a banner of victory
5'.	*gdugs*	*chatra*	an umbrella
6'.	*bum-pa*	*kalaśa*	a (treasure) vase
7'.	*dung-dkar g.yas-'khyil*	*dakṣinâvarta-śaṅkha*	a white conch curling to the right
8'.	*gser-nya*	*suvarṇa-matsya*	(a pair of) golden fish

8. Offering bath.
9. Offering clothe.
10. Offering ornaments.

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[390] Containing the six tastes: sweet, sour, bitter, astringent, hot, salty.
[391] See Ötrul (Panchen) 1987:62.

11. Making the five sense gratification offerings (*'dod-yon lnga*).
12. Offering the seven (royal) precious (possessions) (*rin-chen sna bdun*, *sapta-ratna*].[392]

	Tibetan	Sanskrit	English
1'.	*'khor-lo rin-po-che*	*cakra-ratna*	precious wheel
2'.	*glang-po rin-po-che*	*hasti-ratna*	precious elephant
3'.	*rta-[mchog] rin-po-che*	*aśva-ratna*	precious horse
4'.	*nor-bu rin-po-che*	*maṇi-ratna*	precious jewel
5'.	*bud-med rin-po-che*	*strî-ratna*	precious queen
6'.	*khyim-bdag rin-po-che*	*gṛha-pati-ratna*	precious general
7'.	*blon-po rin-po-che*	*pariṇâyaka-ratna*	precious minister

13. Offering the five extracts.[393]
14. Offering parasols, flags, canopy etc. (*gdugs*, *ba-dan*, *bla-bre*).
15. Offering grain, precious substances, and herbs (*'bru*, *rin-po-che*, and *sman*).
16. Offering of verses of auspiciousness (*bkra-shis brjod*).

The special enthronement offerings consist, for the most part, of certain requisites specific to that type of receptacle. The enthronement offerings for an image depend on whether it portrays a *nirmâṇa-kâya* (which, in many cases, is a monk, such as Śâkyamuni Buddha) or a *saṃbhoga-kâya* (such as one of the five Tathâgatas). In the first case the offerings may include some of the monk requisites, such as razor, nail shears, robes, staff, alms bowl, strainer, etc. (see the introduction). The enthronement offerings to a *saṃbhoga-kâya* image, according to Khri-byang Rin-po-che's manual, include only a comb. Other works, such as that by Brag-phug Dge-bshes add also ornaments and clothes.[394]

The enthronement offerings for receptacles of speech consist of four implements pertaining to books; they may be used both as means of expressing respect, as well as to protect the book. These offerings

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[392] See Mvy. 3621–8. In the *maṇḍal* offering the sequence of the seven royal precious possessions is different and *bud-med* is replaced by *btsun-mo*, *khyim-bdag* by *dmag-dpon*. See also Ötrul (Panchen) 1987:63; Govinda 1969.

[393] These are the twenty-five ingredients contained in the Victorious Vase; see the section on empowering the vases above.

[394] Pp. 314.3–315.2.

consist of: 1. A Dharma throne (*chos-khri*; out of respect books are never laid on the floor, but in a high place). 2. Wooden boards (*glegs-shing*;[395] the loose pages of Indo-Tibetan style books have for a cover a pair of boards). 3. Dharma cloth (*chos-kyi na-bza'*; a nice piece of cloth, usually in the color of monks' robes is used to wrap the book). 4. Book strap (*glegs-thag*; finally, a strap is used to keep the cloth in place).

Similarly, the enthronement offerings for receptacles of Mind consist of 'accessories' for *stûpa*s as follows.

1. *srog-shing* (*yaṣṭi*)	*stûpa* pole or life-wood
2. *chos-'khor*	Dharma wheel
3. *cod-pan*	crown
4. *ba-dan*	'flag'
5. *rgyal-mtshan*	victory banner
6. *gdugs*	parasol
7. *me-tog-gi 'phreng-ba*	flower garland
8. *gdan-khri*	throne

Not all of these enthronement offerings continue to adorn Tibetan *stûpa*s at present, yet some are perhaps seen on Indian depictions of *stûpa*s in reliefs, in Newari paintings of Svayambhu Stûpa,[396] and are mentioned in works such as the *Mahâ-karma-vibhaṅga*,[397] the *Kriyâ-samgraha*,[398] *Prasenajid-gâthâ*,[399] and especially in the *Mchod-rten-gyi Cha Dbye-ba 'Dul-ba las Byung-ba'i Mdo*,[400] which lists among the minor components of a *stûpa* also the 'crocodile' victory banner (*chu-srin rgyal-mtshan*), flower garland (*me-tog-gi phreng-ba*), parasol (*gdugs*), silk crown (*dar-gyi cod-pan*), and 'flag' (*ba-dan*).[401] The symbolism attributed to these ornaments is expressed also in the verses

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[395] Offered as the third item after Dharma cloth.

[396] See, for example, Slusser 1987: fig. 3 and plate 1. Every year on the holy day of Svayambhu Stûpa, the fifteenth day of the month of Kartik, a 'flag' (*ba-dan*), a few hundred feet long, is hung from the tip of the *stûpa* to the bottom of the hill.

[397] Lévi 1932:LXII–LXXX.

[398] Cf. Bénisti 1960:90–108.

[399] Toh. 322.

[400] Toh. 3078.

[401] Pp. 348.7–350.1; see also Tucci 1932/1988:43.

connected with each of the enthronement offerings. Among the enthronement offerings to a Mind receptacle, the *stûpa*-pole (*srog-shing*, *yaṣṭi*)—a wooden pole set along the central axis—is the only item unique to the *stûpa*. The *stûpa*-pole is further discussed elsewhere.[402]

The enthronement offerings to *stûpas* also occur in some works on the making of *tsha-tsha*[403] found in the Tanjur. The verses accompanying the enthronement offerings in the work by Padma-lcags-kyu[404] are adopted in Khri-byang Rin-po-che's manual. Padma-lcags-kyu's instructions for the ritual of making *tsha-tsha* include the following steps: performing the ground ritual and digging the clay, preparing the clay, making the *'bi-'bis*,[405] and molding the *tsha-tshas* with a seal. After the *ye-shes sems-dpa'* are absorbed into the *tsha-tshas*, the officiant performs the enthronement offerings to this new *tsha-tshas*. The ritual continues with a request to the *lha* to firmly remain in the *tsha-tshas*, a generation of the mind of Enlightenment (see above), offerings, praises, aspiration and dedication of merit. Zhi-ba'i-snying-po's ritual for making *stûpas*[406] is similar, though a little longer. His version of the enthronement offerings to *stûpas*, however, is in prose. Still, the content of the recitation is similar. In 'Jam-dpal-bshes-gnyen's very short work on making *tsha-tshas*, only the mantras accompany the eight offerings.[407]

Translation:

I. *General enthronement offerings* (spyi-yi mnga'-'bul)

A. *Blessing the offerings*
Bless the four waters, *upacâras* and the five offerings of sense gratification (*'dod-yon lnga*).

B. *Offering*

1. *Offering the four waters*

Play the cymbals in *slang-sil*.

[A ray of light, emanating from] a mass of water for welcoming, [canopies of water for welcoming, arrays of water for

[402] Bentor 1995b and in preparation 2.
[403] Cf. Tucci 1932/88.
[404] Toh. 3107.
[405] Small balls of clay which later are molded into *tsha-tshas*.
[406] Toh. 2652.
[407] Toh. 2568, p. 55.

welcoming, diffuses diverse water for welcoming everywhere, making offerings to the venerable Buddha, the Victorious One].[408]

Oṃ sarva-tathâgata guru buddha [bodhisatva-sapârivâra] arghaṃ prati[ccha[409] *Hûṃ Svâhâ].*[410]

[A ray of light, emanating from a mass of water for refreshing the feet, canopies of water for refreshing the feet, arrays of water for refreshing the feet, diffuses diverse water for refreshing the feet everywhere, making offerings to the venerable Buddha, the Victorious One.

Oṃ sarva-tathâgata guru buddha bodhisatva-sapârivâra pâdyaṃ pratîccha Hûṃ Svâhâ.

A ray of light, emanating from a mass of water for refreshing the mouth, canopies of water for refreshing the mouth, arrays of water for refreshing the mouth, diffuses diverse water for refreshing the mouth everywhere, making offerings to the venerable Buddha, the Victorious One.

Oṃ sarva-tathâgata guru buddha bodhisatva-sapârivâra âcamanaṃ pratîccha Hûṃ Svâhâ.

A ray of light, emanating from a mass of water for sprinkling, canopies of water for sprinkling, arrays of water for sprinkling, diffuses diverse water for sprinkling everywhere, making offerings to the venerable Buddha, the Victorious One.

Oṃ sarva-tathâgata guru buddha bodhisatva-sapârivâra prokṣaṇaṃ pratîccha Hûṃ Svâhâ].

2. *Offering the five upacâras*

[A ray of light, emanating from] a mass of flowers, [canopies of flowers, arrays of flowers, diffuses diverse flowers

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[408] For the complete verse (but where Rnam-par-rgyal-ma replaces Rgyal-ba-sangs-rgyas) see "Jetâri lugs-kyi rje-btsun rnam-rgyal-ma'i sbrub-thabs 'chi-med dpal-ster," in *Rnam-rgyal Chos-spyod* (Dharamsala, 1977) vol. 2, p. 110.3. I would like to thank Geshe Tendar for his kind help in locating this.

[409] Read *pratîccha.*

[410] Cf. Khri-byang Blo-bzang-ye-shes-bstan-'dzin-rgya-mtsho, work 2, p. 519.6. '*Oṃ* may all Tathâgatas, Gurus, Buddhas, Bodhisattvas, and their entourages accept this water for welcoming *Hûṃ Svâhâ.*'

everywhere, making offerings to the venerable Buddha, the Victorious One.[411] [431]

Oṃ sarva-tathâgata guru buddha bodhisatva-sapârivâra puṣpe pratîccha Hûṃ Svâhâ.

A ray of light, emanating from a mass of incense, canopies of incense, arrays of incense, diffuses diverse incense everywhere, making offerings to the venerable Buddha, the Victorious One.

Oṃ sarva-tathâgata guru buddha bodhisatva-sapârivâra dhûpe pratîccha Hûṃ Svâhâ.

A ray of light, emanating from a mass of light, canopies of light, arrays of light, diffuses diverse light everywhere, making offerings to the venerable Buddha, the Victorious One.

Oṃ sarva-tathâgata guru buddha bodhisatva-sapârivâra âloke pratîccha Hûṃ Svâhâ.

A ray of light, emanating from a mass of fragrance, canopies of fragrance, arrays of fragrance, diffuses diverse fragrance everywhere, making offerings to the venerable Buddha, the Victorious One.

Oṃ sarva-tathâgata guru buddha bodhisatva-sapârivâra gandhe pratîccha Hûṃ Svâhâ.

A ray of light, emanating from a mass of food, canopies of food, arrays of food, diffuses diverse food everywhere, making offerings to the venerable Buddha, the Victorious One.

Oṃ sarva-tathâgata guru buddha bodhisatva-sapârivâra naividyâ pratîccha Hûṃ Svâhâ.

A ray of light, emanating from a mass of music, canopies of music, arrays of music, diffuses diverse music everywhere, making offerings to the venerable Buddha, the Victorious One.

Oṃ sarva-tathâgata guru buddha bodhisatva-sapârivâra śapta pratîccha Hûṃ Svâhâ.

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[411] See a previous note.

[Offer] until *śapta* with [the corresponding] *mudrâs*, play the cymbals in *slang-sil*, etc.

3. *Offering the five offerings of sense gratification* ('dod-yon lnga)
Offer the five sense gratification offerings.

[A ray of light, emanating from] a mass of supreme forms, [canopies of supreme forms, arrays of supreme forms, diffuses diverse supreme forms everywhere, making offerings to the venerable Buddha, the Victorious One].

A ray of light, emanating from a mass of supreme sounds, canopies of supreme sounds, arrays of supreme sounds, diffuses diverse supreme sounds everywhere, making offerings to the venerable Buddha, the Victorious One.

A ray of light, emanating from a mass of supreme fragrances, canopies of supreme fragrances, arrays of supreme fragrances, diffuses diverse supreme fragrances everywhere, making offerings to the venerable Buddha, the Victorious One.

A ray of light, emanating from a mass of supreme flavours, canopies of supreme flavours, arrays of supreme flavours, diffuses diverse supreme flavours everywhere, making offerings to the venerable Buddha, the Victorious One.

A ray of light, emanating from a mass of supreme touchables, canopies of supreme touchables, arrays of supreme touchables, diffuses diverse supreme touchables everywhere, making offerings to the venerable Buddha, the Victorious One.

4. *Inner offerings* (nang-mchod)

Oṃ sarva-tathâgata guru [buddha bodhisatva-sapârivâra] Oṃ Āḥ Hûṃ Svâhâ].[412]

[Thus] offer the inner offerings.

5. *Praises* (bstod)

Prostrations to Akṣobhya, the *vajra*, great enlightened wisdom, the *vajra* realm, great skill, the three supreme *vajras*, the three mandalas, and secret song.

[412] Cf. PC 857.

Prostrations to Vairocana, great purity, the *vajra* peace, great joy, nature of clear light, supreme of the supreme, the teacher, the *vajra*.

Prostrations to Ratna[sambhava], the king, very profound, the sky-like *vajra*, stainless, naturally pure, immaculate, *vajra* body.

Prostrations to Boundless Vajra,[413] the great king, non-conceptual space, the *vajra* holder, he who attained the state beyond passion, the *vajra* speech.

Prostrations to Amoghavajra, the perfect Buddha, he who perfected all thoughts [432] arising from the essence of purity, Vajrasattva.

Protector endowed with compassion . . . homage and praises with utmost faith.[414]

[thus] praise [while] making the *dril-stabs mudrâ.*

6. *Offering* maṇḍal (manal 'bul-ba)

[(I) visualize this (*maṇḍal* whose)] base in [anointed] with incense [and strewn with flowers, adorned with mount Meru, the four continents, the sun and the moon, as a Buddha Land; by offering (it) may all sentient beings course in the pure Land].[415]

Do not recite the mantra for offering *maṇḍal.*[416]

7. *Offering the eight auspicious emblems*
(bkra-shis rtags-brgyad)
Offer the *tsakli* successively with each verse.

As previously the Buddha [was offered] the auspicious endless knot, for the sake of virtue, likewise I offer [it].

As great Brahma previously offered to the Buddha a golden wheel with a rim, likewise [I offer].

As [previously the Buddha] was offered a white lotus unstained with mud, likewise [I offer].

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413 Amitavajra, usually Amitâbha.
414 Cf. P. 252.
415 Cf. R. 368.5–6.
416 *Idaṃ guru ratna-maṇḍalakaṃ niryâtayâmi* cf. R. 368.6.

As previously [the Buddha] was offered a *dharma* banner of victory which overcomes the defiled delusion (*nyon-mongs bdud*), likewise [I offer].

As previously [the Buddha] was offered a white parasol with a golden handle, likewise I offer];[417] [433] may you accept as you please.

As previously [the Buddha] was offered a fine vase which fulfills all hopes, likewise [I offer].

As previously [the Buddha] was offered a blowing conch coiling to the right which proclaims pleasant sound in the ten directions, likewise [I offer].

As previously [the Buddha] was offered a cloth with a drawing of a golden fish, likewise [I offer],[418] may you accept as you please.

8. *Bathing* (khrus-gsol)

The ritual helper places the bathing basin and mirror in front of the ritual master.

To the Tathâgatas and their sons [with many jewelled vases filled with pleasing incensed water accompanied] by many [songs and music] I offer a bath.[419]

Oṃ sarva-[tathâgata-abhiṣekata-samaya-śrîye Hûṃ].

Play the cymbals in *sil-'ur-chem.*

9a. *Offering garment* (na-bza' 'bul-ba)

[For the sake of purifying (my) mind, I offer this precious fine garment varicolored] as a variegated rainbow, [touching it is a cause of bliss], may I be adorned [with the best garment of patience].

Oṃ vajra-vastraye Āḥ Hûṃ.[420]

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[417] PC 858 has *gyis* for *gyi.*

[418] PC 859 has *gyis* for *gyi.*

[419] *Bodhi-caryâvatâra* 2.11; translated from Sanskrit by de La Vallée Poussin 1907:9–10, and from Tibetan by Batchelor 1979:19. *De-bzhin-gshegs dang de-yi sras-rnams la/ rin-chen bum-pa mang-po spos-kyi chus/ yid-'ong legs-par bkang-ba'i glu dang ni/ rol-mor bcas-pa du-mas sku-khrus gsol/.*

[420] Cf. R. 392.6.

9b. *Offering an outer garment* (snam-sbyar)
Offer the *tsakli* of outer garment.

Even though there is no need for clearing[421] the obstructions of the stainless mark (*mtshan*), by faithfully offering a saffron victory banner (*rgyal-mtshan*), may beings equal to the limit of the sky [434] course in the supreme practices (*brtul-zhugs, vrata*) of the Buddha.

Oṃ vajra-vastraye Āḥ Hûṃ Svâhâ.[422]

10. *Offering ornaments* (rgyan-'bul)
Offer ornaments.

[Even though] the Victorious One, being naturally endowed with the ornaments of the major and minor marks of a Buddha, [does no seek to be adorned with any other ornaments, by offering this supreme ornament of precious substances may all beings obtain a body decorated with the major and minor marks of a Buddha].[423]

[Oṃ vajra-avaratna]vapuṣaṇi Aḥ Hûṃ Svâhâ.[424]

11. *Offering the five sense gratification offerings* ('dod-yon lnga)
Offer the five sense gratification offerings.

Even though the Victorious One possesses immaculate riches, by offering[425] these five kinds of sense gratification offerings for the sake of sentient beings, may all beings[426] equal to the [limit of the] sky enjoy an inexhaustible treasure of merit.

Oṃ vajra-samanta-bhadra-pûja-megha Āḥ Hûṃ Svâhâ.[427]

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[421] PC 859 has *gsal* for *bsal*.
[422] Cf. R. 392.6-393.1.
[423] Cf. R. 393.1.
[424] Cf. R. 393.2.
[425] Read *yi* for *yis*.
[426] Copy B has *kyis* for *kyi*.
[427] Read *pûjâ* for *pûja*. '*Oṃ* totally auspicious *vajra* cloud[s] of offerings *Āḥ Hûṃ Svâhâ*.' [?]

12. *Offering the seven [royal] precious [signs]* (rin-chen sna bdun)
Offer the seven [royal] precious [signs].

[I] display these seven royal precious [signs], and mentally transform them. By offering them to all the Buddhas and their sons, may sentient beings enjoy an inexhaustible treasure.

Oṃ mahâ-sapta-ratna-pûja-megha Āḥ Hûṃ Svâhâ.[428]

13. *Offering the five extracts* (bcud)[429]

[By] offering the best essence consisting of five times five [substances] to the Victorious One, the protector, the glorious luminous one who has attained the five bodies of merit and Knowledge (*bsod-nams ye-shes*), [435] may sentient beings obtain the essence of the Sugata.

Oṃ pañca-pañca-vimala-pûja-megha Āḥ Hûṃ Svâhâ.[430]

14. *Offering the parasol and so forth* (gdugs-sogs)[431]
Offer the parasol.

[(By) offering these necessities of supreme worth, a canopy of meditation (*ting-'dzin*), the clear light of confidence (?) and a pleasant flag of] compassion every where, [may sentient beings attain the completely pure enlightened wisdom].[432]

Oṃ vajra-mahâ-pûja-megha Āḥ Hûṃ Svâhâ.[433]

15a. *Offering grain* ('bru)
Offer grain.

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[428] Read *pûjâ* for *pûja*. '*Oṃ* vast cloud of offerings of the seven precious signs *Āḥ Hûṃ Svâhâ*.'

[429] These are the 25 ingredients contained in the Victorious vase (see the section on empowering the vases above). They consist of five medicines, five grains, five precious substances, five scents and five essences (*snying-po*).

[430] Read *pûjâ* for *pûja*. '*Oṃ* cloud of offerings of the pure five times five [substances] *Āḥ Hûv Svâhâ*.'

[431] According to DZ 385.5 the parasol, flags and canopy are offered here accompanied by music (*gdugs dang ba-dan bla-bre rol-mo dang bcas-pa 'bul*).

[432] *brtse-ba'i 'khor-yug snyan-pa'i ba-dan dang/ ting-'dzin bla-bre spobs-pa'i 'od-gsal-ba/ mchog-tu os-pa'i nyer-mkho 'di-dag 'bul/ skye-bas rnam-dag ye-shes thob-par shog/*. PC 860.4–5; see also G. 248.3 which has *skye-pos* (or *skye-bos*) for *skye-ba*.

[433] Read *pûjâ* for *pûja*. '*Oṃ vajra* magnificent cloud of offering *Āḥ Hûṃ Svâhâ*.'

By offering grain to the Sugatas may I and all sentient beings be provided with the riches of food, may [our] crops of virtue increase.

15b. *Offering precious substances* (rin-po-che)
Offer precious substances.

By offering the seven precious substances, may I and all sentient beings pacify the affliction of poverty and attain perfect abundance (*longs-spyod*).

15c. *Offering medicinal herbs* (sman)
Offer medicinal herbs.

By offering medicinal herbs to the Sugata, may the suffering form the diseases of the 84,000 defilements (*nyon-mongs*, *kleśa*) be purified, may it be overcome with the medicine of compassion.

16. *Offering verses of auspiciousness* (bkra-shis brjod)

[Like a golden mountain] endowed with perfections [is the protector of the three worlds: the Buddha who has abandoned the three defilements, endowed with eyes wide as petals of lotus. This is the first virtuous auspiciousness of the world.[434]
[436]

Supreme and immutable, taught by him, renowned in the three worlds, worshipped by gods and humans, the holy Dharma brings peace to all sentient beings. This is the second virtuous auspiciousness of the world.

The Saṅgha rich in the auspiciousness of hearing the Dharma, object of worship for human, gods and *asuras*, is the supreme assembly, the basis of wondrous knowledge and glory. This is the third virtuous auspiciousness of the world].

At the end of [these] three verses (*śloka*) play the cymbals in *slang-sil*.

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434 These are the popular verses of auspiciousness known also as *bkra-shis dang-po*, *bkra-shis gnyis-pa* and *bkra-shis gsum-pa*. The complete text can be found, for example, in the consecration work by Dpal-kâ-tsa (-zhabs) in the Tanjur (Toh. 1906, p. 51.2–6). For the Sanskrit and Tibetan texts together with a Japanese translation see Takahashi 1979. For another translation see Beyer 1973: 424.

That auspiciousness [which abides in the heart of all sentient beings, the essence of everything, the lord of the holy Tathâgata lineages, the great bliss which engenders all sentient beings, that auspiciousness initiates you today].[435]

[Thus] one verse.[436] Play the cymbals in *slang-sil*
These are the general enthronement offerings.

II. *Special Enthronement offerings* (bye-brag mnga'-'bul)

A. *Special Enthronement offerings for images* (sku-gzugs)
1. Enthronement offerings for an image of a monk (*rab-byung*).
a. Offering a razor (*'dreg-byed*).

Offer razor.

As at the self arising *stûpa* the Victorious One renounced the marks of a householder,[437] for the sake of sentient beings may the householder's marks be renounced.[438]

Even though the azure hair of the Victorious One is faultless, for the sake of fulfilling the purposes of others, and for the sake of renouncing the householder's marks, by faithfully offering a golden razor, may all sentient beings be liberated from all sufferings.

Oṃ vajra-kacamula Āḥ Hûṃ Svâhâ.[439]

b. Offering nail shears (*sen-mo 'dreg-byed*).

Offer nail shears.

Even though the minor marks of the Tathâgata[440] are not stained with flawed imperfections, following a worldly convention I shall offer a [nail] shear.

Even though the bronze colored [nails of the Victorious One][441] are beautiful, pleasant and faultless, by our faithful

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[435] Cf. R. 386.6–387.1.
[436] Recite only the first verse among the six here.
[437] This refers to an unshaven head.
[438] This verse is found also in Advayavajra's consecration work (Toh. 1487, p. 314.5).
[439] Read *kacamûla*. '*Oṃ vajra* hair root *Āḥ Hûṃ Svâhâ*'; cf. G. 248.3 *Oṃ vajra-kaca udmûla Āḥ Hûṃ Svâhâ*. '*Oṃ vajra* hair cut by the root *Āḥ Hûṃ Svâhâ*.'
[440] The first six minor marks are connected with the Buddha's nails (Mvy. 269–274; Rigzin 1986:250).
[441] This is one of the Buddhas marks (see Mvy. 269).

offering of a shear for the nails of the hands and feet, [437] may all sentient beings obtain the minor marks of a Buddha.

Oṃ vajra-naga-cheda-jñâna Āḥ Hûṃ Svâhâ.[442]

2. Offerings to the Saṃbhoga-kâya (*longs-sku*).
a. Offering a comb (*so-mang*).

Offer a comb.[443]

[Even though] The locks of the hair of the Victorious One are not stained with the impurity of the three poisons,[444] the hair of the Victorious One will be combed respectfully with a shell comb.

Even though the precious braids of the hair [of the Victorious One] are unruffled,[445] are faultless and beautiful, and one can never look upon them enough; by adequately offering this [comb] for the sake of purifying my mind, may all sentient beings be free from the three poisons.

Oṃ vajra-pâla śodhaya Svâhâ.[446]

B. *Special enthronement offerings for books* (gsung-rab)

1. Offer a *dharma* throne (*chos-khri*).

By offering to the precious supreme book, this lion throne made of plentiful precious substances, covered with various captivating clothes, may sentient beings come to be seated on the *vajra* throne [of Enlightenment (*rdo-rje'i gdan*)].

Oṃ vajrâsana Āḥ Hûṃ Svâhâ.[447]

2. Offer a *dharma* cloth (*chos-kyi na-bza'*).

[For the sake of purifying (my) mind, I offer this precious fine garment varicolored] as a variegated [438] rainbow, [touching it is a cause of bliss, may I be adorned with the best garment of patience.

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[442] Cf. G. 248 *Oṃ vajra-nakha-cchedana Āḥ Hûṃ Svâhâ*. '*Oṃ* cutting the *vajra* nail[s] *Āḥ Hûṃ Svâhâ*.'

[443] In copy B *so-mangs* is corrected to *so-mang* here and below.

[444] These are the same as the three impurities (*dri-ma gsum*) in R. 435.6–436.1 above.

[445] Cf. the minor marks of the Buddha in Mvy. 342–347.

[446] Read *vajra-vâla*. '*Oṃ* purification of the *vajra* hair *Svâhâ*.' cf. BP 314.4–5 *keśa-viśodhanaye* 'purification of the hair [of the head]'.

[447] '*Oṃ* the *vajra* throne [of Enlightenment] *Āḥ Hûṃ Svâhâ*.'

[Oṃ vajra-vastra]ye Svâhâ.[448]

3. Offer wooden boards (*glegs-shing*).

By offering [this] cover,[449] an omen (*rten-'brel*) like the sun and the moon for the holy *dharma* of the two becoming one (*zung-'jug*), means and wisdom, interdependentness, completely devoid of any grasping, may people obtain the union of all dualities.

Oṃ vajra-prajñâ-upaye-adhâya Āḥ Hûṃ Svâhâ.[450]

4. Offer a book strap (*glegs-thag*).

Even though it has been greatly expanded through many elaborations, the great enlightened wisdom has one taste (*ro-gcig*),[451] so by offering the best requisite which makes the book into one [thing], may sentient beings realize the great enlightened wisdom.

Oṃ vajra-pustaka-bhandha Āḥ Hûṃ Svâhâ.[452]

C. *Special Enthronement offerings for stûpas* (mchod-rten)[453]

1. Offer a *stûpa*-pole (*srog-shing*, *yaṣṭi*).

May sentient beings be endowed with the ten knowledges (*shes-bcu*, *daśa-jñâna*).[454] May the teachings remain for a long time.

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[448] Cf. R. 392.6–393.1.

[449] Copy B has *bya-ba* for what may seem *bya-ga*.

[450] BP 317 has *Oṃ vajra-prajñâ-upayadvaya Āḥ Hûṃ Svâhâ*; read *Oṃ vajra-prajñâ-upâyâdvaya Āḥ Hûṃ Svâhâ*. '*Oṃ vajra* non-dual wisdom and means *Āḥ Hûṃ Svâhâ*.'

[451] This is a common expression for the fundamental sameness of all phenomena.

[452] BP 317 has *pustaka-bandha*. G. 249.2 has *pustaka-bandhâya*. '*Oṃ vajra* book strap *Āḥ Hûṃ Svâhâ*.'

[453] For this offering see Padma-lcags-kyu, Toh. 3107, pp. 403–4; Zhi-ba'i-snying-po, Toh. 2652, pp. 608–9; and above.

[454] The *stûpa*-pole is said to represent the ten knowledges in some *stûpa* texts which correlate each component of the *stûpa* with a doctrinal term, including the *Mchod-rten-gyi Cha Dbye-ba 'Dul-ba las Byung-ba'i Mdo* (Toh. 3078, p. 347.6), the *Mchod-rten Sgrub-pa'i Cho-ga* (Toh. 2652, p. 607.1), Atiśa's consecration text (Toh. 2496, p. 514.5, where the ten knowledges are translated as *mkhyen bcu*.), and Grags-pa-rgyal-mtshan's consecration work (P. 239.3.3) etc. See also Roth 1980 and Tucci 1932/88:40–43. According to the *Stûpa-lakṣaṇa-kârikâ-vivecana*, however, the *yaṣṭi* represents the eightfold Noble Path (Roth 1980:194), while the *Kriyâsaṃgraha* omits the *yaṣṭi* (Roth 1980:205, n. 54). The ten knowledges, as most other doctrinal terms in the *Mchod-rten-gyi Cha Dbye-ba 'Dul-ba las Byung-ba'i Mdo*, is a non-Mahâyâna concept (cf. Tucci 1932/88:43) elaborately discussed in the *Abhidharma-kośa* (Ch. VII.7).

With immaculate altruistic resolve (*lhag-bsam dag-pa*)[455] may sentient beings engage in the aspiration of Kun-tu-bzang-po (Samantabhadra).[456]

Oṃ vajra-âyuṣe Svâhâ.[457]

2. Offer a *dharma* wheel (*chos-'khor*).

May all sentient beings in the three realms (*khams-gsum*)[458] be endowed with the [ten] powers (*stobs, bala*),[459] the unique characteristics (*ma-'dres chos, âveṇika-(buddha)-dharma*),[460] [439] the application[s] of mindfulness (*dran-pa nyer-gzhag, smṛty-upasthâna*),[461] the eight liberations (*rnam-thar brgyad, aṣṭa-vimokṣa*),[462] the five Knowledges (*ye-shes lnga, pañca-jñâna*).[463]

Oṃ pramardanaye Svâhâ.[464]

3. Offer a crown (*cod-pan*).

May all sentient beings without reminder worship the images of the Sugatas with fluttering silk cloths and so forth until [their] Enlightenment.

Oṃ paṭikalebaye Svâhâ.[465]

4. Offer a 'flag' (*ba-dan*).[466]

May all sentient beings without remainder plentifully fill the ten directions with 'flag[s]' of fame,[467] with the renown of the *dharma* and of nonviolence.

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455 Cf. *lhag-bsam dag-pa'i sems-bskyed* in Rigzin 1986:466.

456 This refers to the *Bhadra-carî-praṇidhâna* (see the section of preliminaries above).

457 *Oṃ vajra* life *Svâhâ.*

458 Cf. K 226–7; Rigzin 1986:27.

459 Cf. R. 363.2; Mvy. 119–129; Rigzin 1986:194; K. 1119.

460 Cf. Mvy. 135–153; Rigzin 1986:308–9. These are the unique characteristics of the Buddha according to the *Abhisamayâlaṅkâra* and other traditions. For these qualities according to Vasubandhu's Abhidharma tradition see Rigzin 437–8; these are discussed also in Bentor 1988:25–26.

461 Cf. R. 363.2; Mvy. 187–190; Rigzin 1986:201.

462 Cf. Mvy. 1510–1518; Rigzin 1986:236.

463 Cf. Mvy. 109–114; Rigzin 1986:384. Padma-lcags-kyu, Toh. 3107, Derge, p. 403.4 has *ye-shes bzhi.*

464 Cf. BP 318.1–2 *Oṃ pravartanaya Svâhâ.* '*Oṃ* setting in motion [the wheel of *Dharma* presented here] *Svâhâ.*'

465 BP 318.3 has *Oṃ paṭaṃkalaṃbâya Svâhâ.* '*Oṃ* a cloth hanging down *Svâhâ.*'

466 For an illustration of a *ba-dan* see K. at the end of vol. 3.

467 Padma-lcags-kyu, Toh. 3107, Derge, p. 403.5 has *bstan-pa'i ba-dan-gyis* for *snyan-pa'i ba-dan-gyis* "with 'flag[s]' of the teachings".

Oṃ pataṃke Svâhâ.[468]

5. Offer a victory banner (*rgyal-mtshan*).[469]

Through victory over the four delusions (*bdud bzhi*),[470] may the victory banner of the profound, pure and undeclined[471] teachings of the Teacher be attained as long as *saṃsâra* is not emptied.

Oṃ kumbhira dhvajaye Svâhâ.[472]

6. Offer a parasol (*gdugs*).[473]

By offering a parasol of the compassionate mind of Enlightenment to each and every sentient being in the three realms[474] who is tormented by the heat of afflictions (*nyon-mongs*, *kleśa*), [440] may [they be] satiated with bliss.

Oṃ prahmaṇaye Svâhâ.[475]

7. Offer a flower garland (*me-tog-gi phreng-ba*).

May each and every sentient being [who abides] in *saṃsâra*, obtain the perfect major and minor marks of the Buddha, and be endowed with a body that one can never look upon it enough. May they accomplish the aims of sentient beings.

Oṃ ratna-mala Traṃ Svâhâ.[476]

8. Offer a throne (*gdan-khri*).

May all sentient beings quickly obtain the [following eight] thrones, the elephant throne endowed with the ten powers (*stobs-bcu*)[477] of the Buddha,[478] the lion throne of fearlessness (*mi-*

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[468] Read *patâke*. "*Oṃ* 'flag' *Svâhâ*."

[469] For an illustration of a *rgyal-mtshan* see K. at the end of vol. 3.

[470] Cf. Rigzin 1986:208; K. 1364.

[471] PC 864 has *dang* for *dag* which would render 'profound and undeclined'.

[472] Read *kumbhîra* "*Oṃ* 'crocodile' victory banner *Svâhâ*." This is the most common among the four victory banners (Tib: *chu-srin rgyal-mtshan*).

[473] For an illustration of *gdugs* see K. at the end of vol. 3.

[474] Cf. R. 438.6 above.

[475] Padma-lcags-kyu, Toh. 3107, Derge p. 403.6 has *Oṃ pramanaye Svâhâ*. '*Oṃ* protection *Svâhâ*.'

[476] G. 249.1 has *Oṃ ratna-mâlâ Traṃ [Trâṃ] Svâhâ*. '*Oṃ* garland of jewels *Trâṃ Svâhâ*.' *Trâṃ* is the seed syllable of Ratnasambhava of the jewel 'family'.

[477] Cf. R. 438.6.

[478] The text has *sangs-rgyas-te* not *sangs-rgyas-kyi*.

'jigs),[479] the horse throne of the basis of the supernatural powers (*rdzu-'phrul rkang-pa, ṛddhi-pâda*),[480] the peacock throne of obtaining the ten masteries (*dbang-bcu, vaśitâ*),[481] the *garuḍa* (*mkha'-lding*) throne of unimpeded strength (*thogs-med shugs-ldan*), the precious substance throne [out of which] all wishes come true, the lotus throne unstained by any fault, the sun and moon throne naturally luminous.

Oṃ sudhari-jaye Svâhâ.[482]

Requesting the lha *to remain firmly in the receptacle* (brtan-bzhugs)

Requesting the *lha* to firmly remain in the receptacle as long as *saṃsâra* lasts is the main part of the consecration according to some of the consecration works (*rab-gnas-kyi gtso-bo yin-no*).[483] When a consecration is performed in a very concise form most of the ritual steps described above are omitted. However, the recitation of the request to firmly remain is always performed. This is one of the unique features of the consecration. While in most other rituals performed for the sake of others the *lha* is invited only for the duration of the ritual—after accomplishing the ritual purpose the *lha* is requested to depart—in the consecration ritual the invited *lha* is requested to remain in an object specially prepared for it.

In addition to consecration, there are at least two main instances in which the *lha* is not requested to depart to its own place at the *end* of the ritual. The first is the self generation (*bdag-bskyed*) according to the Highest Yoga Tantras.[484] The second is an alternative departure. Instead of departing to its own place, the *lha* is absorbed into the practitioner,[485] or into an already consecrated receptacle. The last ritual action is performed by reciting the request for the *lha* to firmly remain, accompanied by visualization of that *lha*, as it is

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[479] Cf. R. 363.2.
[480] Cf. Mvy. 966–970, Rigzin 1986:349.
[481] Cf. Mvy. 770–780; Rigzin 1986:291; K. 1931.
[482] '*Oṃ* victorious throne *Svâhâ*.'
[483] R. 442.4; PC 866; etc.
[484] Cf. Mkhas-grub Rje 1968:164–165.
[485] Cf. R. 358.5; here, however, this ritual action is not performed at the conclusion of the ritual.

performed during the consecration.[486] This is a subsidiary consecration whose main purpose is not to consecrate but to provide the *lha* with a suitable abode. Yet, it serves to renew the consecration of that receptacle.

Requesting the *lha* to firmly remain in the receptacle is the final among the five main steps of the consecration: visualizing the receptacle as Emptiness, generating it as the *dam-tshig sems-dpa'*, invitation and absorption of the *ye-shes sems-dpa'*, their transformation into the appearance of the receptacle, and requesting them to firmly remain. While the *brtan-bzhugs zhabs-brtan* ritual performed for the longevity of a high lama is a relatively new ritual,[487] the ritual of requesting the *lha* to firmly remain in the receptacle appears already in translations of Indian works.[488]

During the request to the *lha* to firmly remain in the receptacles the *ye-shes sems-dpa'* is transferred from the mirror in which it resided during the consecration to the respective receptacle[s]. All ritual actions here are first performed inside the assembly hall. Later, they will be repeated in front of Bodhanath and Svayambhu Stûpas. Now, the ritual helper holds one of the mirrors at the center of the assembly hall. He shows it to all the images, *stûpa*s and books present there, those which permanently remain in the assembly hall and those brought there especially for the consecration by monks and lay people. Through this ritual action, the *ye-shes sems-dpa'* are conceived of as transferring into these receptacles. In the case of previously consecrated receptacles, the *ye-shes sems-dpa'* are considered to join those already present within them. For newly consecrated receptacles, the *lha* is introduced through this ritual action for the first time. This action is the exact reverse, a 'mirror image' as it were, of the ritual of showing the mirror that was performed before the generation of the receptacle.

The conveying of the *lha* into the receptacle is accompanied by a recitation of mixed verse and prose. The verses are similar, but not identical, to those found in the *Consecration Tantra*,[489] the *Saṃvarodaya Tantra*,[490] as well as in a number of consecration works in the Tanjur. These various versions perhaps represent different Tibetan translations of the same Sanskrit verses. While the prose contains a request for

[486] Cf. Tulku Thondup 1980:30 in the second part.
[487] Cabezón forthcoming
[488] See, for example, Atiśa's consecration work in the Tanjur, Toh. 2496, p. 513.7.
[489] Toh. 486, p. 293–294.
[490] Toh. 373, p. 582.

the Buddhas to remain for a long time, the verses are an invitation to the Buddhas to come to the receptacle. In the *Consecration* and *Saṃvarodaya* Tantras, the corresponding verses are found relatively early in the text and constitute part of the invitation. The *Consecration Tantra* has the following,

> As all the Buddhas from [their] abodes in Tuṣita heaven, entered the womb of Queen Mâyâ, likewise may you abide [or enter][491] into this reflected image.

The correlations made between the appearance of a Buddha in a human form in the world of *saṃsâra* and the consecration of the receptacle is very clear here. The Buddha is invited to enter the receptacle in the same way that, he periodically enters Queen Mâyâ's womb in order to be born in the world. This also alludes to the notion that a new receptacle is not made, but 'born'. It is also interesting to note that the entire request here is expressed in general Mahâyâna terms. The tantric *lha* or *ye-shes sems-dpa'* are not mentioned here. As in the invitation of the *lha* into the receptacle above, general Mahâyâna notions play the decisive role here.

These verses also indicate some of the reasons for inviting the Buddhas into the receptacle. The version in the *Saṃvarodaya Tantra* is clearer than the one in Khri-byang Rin-po-che's manual.

> For the sake of so-and-so [the patron], for the sake of increasing the mind of Enlightenment, having accepted the[se] flower[s] and so forth, may the protector always abide here.[492]

Thus, the receptacle may serve as a cause for the generation of the mind of Enlightenment. One of the motives for erecting receptacles is the inducement of religious experiences. The seeing (*darśana*) of an image or *stûpa* will create faith and devotion which will lead to the generation of the mind of Enlightenment.

The prose of the request to the Buddhas and Bodhisattvas to firmly

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[491] While the Tog Palace edition of the *Consecration Tantra* has *zhugs* ('enter'), the Derge and Peking editions have *bzhugs* ('abide'). R. 441.3 has *bzhugs* as well.

[492] *Che-ge zhes-bya'i don-du ni/ byang-chub sems ni yongs-'phel phyir/ me-tog la-sogs 'di bzhes-te/ mgon-po 'dir ni rtag bzhugs-mdzod/* Toh. 373, p. 582.2–3. The Sanskrit is: *atrasthaḥ satataṃ nâtha bhûtvâ puṣpâdikâm imâṃ/ gṛhâṇa amukârthâya bodhicitta-pravṛddhaye/* This may be translated as: 'Always abiding here, O protector, accept these flowers and so forth, for the sake of the one named so-and-so, for the sake of increasing the mind of enlightenment' (see Bentor, in preparation 1).

remain in the receptacles presents it as a special extension of the request not to pass into *nirvâṇa*. This request is as follows:

> May all the Buddhas and Bodhisattvas who reside in the ten directions consider me. As long as the realms of sentient beings vast as the sky are not placed at the level of being unestablished in *nirvâṇa*,[493] may you firmly remain without passing into *nirvâṇa*; and particularly, as long as these receptacles of Body, Speech and Mind are not destroyed by the harm of earth, water, fire and wind, acting immeasurably for the sake of sentient beings, may you firmly remain.[494]

The request for the Buddhas not to pass into *nirvâṇa* is an earlier and well known practice which also belongs to the *tri-skandhaka* and the seven-limbed ritual (*yan-lag bdun, saptâṅga-pûja*). The *Mahâ-prajñâ-pâramitâ-śâstra* describes the third among the *tri-skandhaka* as follows:

> Ils (the Bodhisattvas) supplient les Buddha actuels des dix régions de faire tourner la roue de la loi et invitent les Buddha à rester longtemps dans le monde, durant d'innombrables Kalpa, pour sauver tous les êtres.[495]

As part of the seven-limbed ritual this request appears in the *Bhadra-carî-praṇidhâna* (verse 11):

> Also joining my hands I request those who wish to manifest *nirvâṇa* for the benefit and happiness of all sentient beings, to remain for as many *kalpa*s as there are particles in the [Buddha] field.[496]

Similarly, Śântideva composed the following for his seven-limbed practice in the *Bodhi-caryâvatâra* (3.5):

> Also joining my hands I request the Victorious Ones who seek *nirvâṇa* to remain for endless *kalpa*s [so that] this world would not be dark.[497]

The first part of the request to the Buddhas and Bodhisattvas to firmly remain, pronounced in the consecration, is similar to the popular verses just cited. Then a special request to remain in the receptacles being consecrated is appended. The latter is a particular case of this general request. The consecration ritual provides an abode for the Buddhas

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493 *Mi gnas-pa'i mya-ngan las 'das-pa, apratiṣṭhâ-nirvâṇa* (cf. Nagao 1981:61–79).

494 R. 441.6–442.4. Translated into English also in Manen 1933:108.

495 Lamotte 1966–1976:422. See also *Sikṣasamuccaya* (Bendall pp. 290–291); *Ārya-Triskandhaka* (Toh. 284); see Python 1981.

496 Cf. Lamotte 1966–76:417; Hokei Idumi 1929–31:235; Tatz 1977:159.

497 Or 'this world would not be blind'. Cf. Lamotte *ibid.*; Batchelor 1979:30; Eckel 1985:70.

and Bodhisattvas who remain in *saṃsâra*. In contrast to the first part of the request, the latter provides a concrete sense to the notion of the Buddhas and Bodhisattvas "not passing into *nirvâṇa*". It makes the abstract Buddha or Bodhisattva who remains in *saṃsâra* accessible to the people. It enables them to communicate with the Buddha through the consecrated receptacle. This is one of the major purposes of the consecration ritual. Note also that the idea of cyclic time and impermanence is embedded in this request. The Buddhas are requested to remain in the receptacle only as long as its substances last.

Together with the request that the *lha* firmly remain, a number of additional ritual actions are performed. Some of these were previously independent forms of consecration which are now appended to what is considered at present to be the main part of the consecration. These were already mentioned in the introduction. The first of these ritual actions is the recitation of the verse of Interdependent Origination (*ye dharmâ* . . .) and the scattering on the receptacles of the flowers which were infused with the Buddhist teachings.[498] Thereby the receptacles are conceived as being infused with the presence of the Buddha. The second ritual action is the recitation of verses of auspiciousness discussed in the introduction. This tradition is fulfilled here by the recitation of the verses for auspiciousness from the *sâdhana* of Rdo-rje-'jigs-byed. To this is appended the consecration mantra *Oṃ supratiṣṭhâ-vajraye Svâhâ*.

The next ritual action involves the recitation of verses of gratefulness to the Victorious Ones who have arrived and the request for them to remain until the end of the *kalpa*. These verses, which are drawn from a work by Bodhisattva on the making of a hundred and eight or five *stûpas*,[499] emphasize the auspiciousness and bliss arising from the act of seeing the Victorious One. This recitation is followed by another request for the Blessed One to remain as long as the world is not destroyed by the elements at the end of the *kalpa* which can be found in the consecration work by 'Jam-dpal-bshes-gnyen (Mañjuśrîmitra).[500]

Finally, a short ritual of Rdo-rje-'jigs-byed is performed. The *lha* invited to the receptacle are made firm therein by reciting the action mantra of Rdo-rje-'jigs-byed while circling the upper, middle and

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[498] See also the section on empowering the flowers, above.
[499] Toh. 3069, pp. 320.7–321.2.
[500] Toh. 2573, pp. 73.7–74.1.

lower parts of the receptacle with the right hand together with the *vajra*. Thus, the three aspects of the Body, Speech and Mind of the invited *lha* are seated in the receptacle. With this, the *lha* are made firm in the receptacle through a tantric ritual action as well.

As was said before, in the case of the Bodhanath Stûpa consecration, these rituals at the core of the consecration were repeated again outside the assembly hall in front of the *stûpa*. From among the ritual actions performed during the three-day consecration, only two are performed in public in front of the *stûpa*, the invitation of the *lha* into the ritual mirror at the beginning of the consecration, and their return to the *stûpa* after the renewal of the consecration together with the request to firmly abide therein. The description of this ritual act is found in Khri-byang Rin-po-che's manual among the concluding rituals performed on the third day.[501] Whereas the manual refers to secondary receptacles, in the consecration of Bodhanath Stûpa itself, this was performed for the main consecrated receptacle and therefore took place on the main day of the consecration which falls on the Tibetan holiday *Lha-babs Dus-chen*.

On this holiday, many of the Tibetans who live in the Kathmandu Valley visit both Bodhanath and Svayambhunath Stûpas, and the surrounding monasteries, wearing their traditional clothes. The new clothes (*na-bza'*) for Bodhanath Stûpa and the saffron flower-powder donated by the sponsor of the consecration are placed on the *stûpa*. Also, a large number of 'prayer flags' (*dar-lcog*) donated by various individuals are hung down from the *stûpa*. To these festive events is added also the procession of monks from Dga'-ldan-chos-'phel-gling wearing their complete robes and ceremonial yellow hats and holding *vajra*, bell and incense in their hands. Some of them also play musical instruments or hold colorful banners and canopies, while the ritual helper and an assistant carry the two ritual mirrors housing the *lha*. After circumambulating the *stûpa*, they repeat the first ritual steps of the request to firmly remain in front of Bodhanath Stûpa,[502] to which they append verses of auspiciousness (*shis-brjod*) such as those recited during the enthronement offerings.[503]

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[501] R. 445.3–5.
[502] R. 440.6–441.4.
[503] Cf. R. 435.6–436.1.

Translation:

Recite the *ye dharmâ*[504] as many times as possible. The ritual helper distributes flowers.[505] [441]

All immortal paths . . . be auspicious.[506]

Oṃ supratiṣṭha-vajraye Svâhâ.[507]

Then holding the mirror of the receptacle[508] at about half [way along] the line [of monks],[509] the ritual helper makes as if he shows it to the receptacles[510] then places it back in its place.

As all the Buddhas, from [their] abodes in Tuṣita heaven (*dga'-ldan*) entered the womb of Queen Mâyâ, so may the protector always reside together with the image. For the sake of generating the mind of Enlightenment and for the sake of the patron, may you accept these offerings and flowers etc., my own resources as much as I can afford; may you consider me and my disciples compassionately; may you bless all these; may you agree to abide in this very one.[511]

May all the Buddhas and Bodhisattvas who reside in the ten directions [442] consider me. As long as the realms of sentient beings vast as the sky are not placed at the level of being unestablished in *Nirvâṇa*,[512] may you firmly remain without passing into *Nirvâṇa*; and particularly, as long as these receptacles of body, speech and mind are not destroyed by the harm of earth, water, fire and wind, acting immeasurably for the sake of sentient beings, may you firmly remain.[513]

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[504] Cf. R. 360.6.

[505] This is the mixture of flowers and grain which was empowered during the preparation for the consecration (cf. R. 360.6–361.5.).

[506] These are the verses of auspiciousness recited at the end of the self-entry into the mandala (cf. J. 262.5–269.1).

[507] Read *supratiṣṭhâ*; '*Oṃ* well established adamantine *Svâhâ*.' This addresses the *ye-shes sems-dpa'* requesting them to firmly abide in the receptacle.

[508] The mirror into which the *ye-shes sems-dpa'* of the receptacle was invited during the preliminary ritual actions (cf. R. 367.6).

[509] The ritual helper stands at the center of the assembly hall between the two central rows of monks and in between the main image and the door. Copy B has *phyed* for *phyeed.*

[510] See above.

[511] Cf. the *Consecration Tantra*, Derge, pp. 293–4; *Saṃvarodaya Tantra*, Derge, p. 582; for a different translation into Tibetan see Toh. 1284, Derge, p. 280.1–3; for English paraphrasing see Ötrul (Paṇchen) 1987:64.

[512] *Mi gnas-pa'i mya-ngan las 'das-pa, apratiṣṭhâ-nirvâṇa* (cf. Nagao 1981:61–79).

[513] Translated into English also in Manen 1933:108.

The recitation of these verses and prose together three times is the main part of the consecration.

Oṃ supratiṣṭha-vajraye Svâhâ.[514]

Scatter the flowers,[515] play the bell.

As by seeing the totally good Sugata,[516] there is auspiciousness, by the presence of the Victorious One and his son[s] here today, may there be happiness and goodness.

(You) have subdued the assembly of bad, wicked and wrong ones, (you) have increased the assembly of the Victorious Ones and their sons, the knowledge holders. By merely seeing (your) face, [443] warm as the sun, luminous as the moon, one obtains supreme bliss. Having generously granted me and sentient beings with (your) warm face,[517] may (you) remain until the end of the aeon.[518]

As long as the aeon is not destroyed by fire, water, and wind,[519] for the sake of all sentient beings may you the Blessed One remain.[520]

Scatter the flowers,[521] play the bell. [Recite the following mantra] three or seven times.

Yamântaka [samayam anupâlaya Yamântaka tvenopatiṣṭha dṛiḍho me bhâva supoṣyo me bhâva sutoṣyo me bhâva anurakto me bhâva sarvasiddhim me prayaccha sarvakarma suca me cittaṃ śrîyaṃ kuru Hûṃ ha ha ha ha hoḥ bhagavan Yamântaka ma me muñca Yamântaka bhâva mahâsamayasatva Āḥ Hûṃ Phaṭ].[522]

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[514] Cf. R. 441.1.

[515] These are, again, the flowers empowered during the preparation (cf. R. 360.6–361.5 and 440.6).

[516] Or the Sugata Samantabhadra.

[517] The word *zhal-dro* or *zhal-bsro* (warm face), which has the general meaning of auspiciousness (*bkra-shis*), is also a synonym for *rab-gnas* (see, for example Thomas 1951:92 and 99; K. 2383).

[518] These verses are drawn from Bodhisattva's work in the Tanjur (Toh. 3069, pp. 320.7–321.2).

[519] Cf. *Abhidharma-kośa* III, 90ff.

[520] This verse is found in the consecration work by 'Jam-dpal-bshes-gnyen in the Tanjur (Toh. 2573, pp. 73.7–74.1).

[521] Cf. R. 442.5.

[522] This is the hundred syllable mantra of Rdo-rje-'jigs-byed. Copy B adds 'the hundred syllable [mantra]'.

Clang the cymbals three times.

O protector, having assumed various forms in accordance with the circumstances,[523] may you act for the sake of all the aims of sentient beings in the worldly realms of the ten directions.

Play the bell as before. Recite:

Oṃ Hrîḥ ṣṭrîḥ [Vikṛtânana Hûṃ Phaṭ].[524]

The ritual master makes [the *lha*] firm by circling his right hand holding the *vajra* three times around [the] upper, middle and lower parts of [the receptacle] such as images and so forth.

You are non-dual, extraordinary, [444] [pervasive body. With equanimity to all you are the father of all the Victorious Ones. Being the realm of *dharma* you are the mother of all the Victorious Ones. Being the *ye-shes sems-dpa'* you are the son of all the Victorious Ones.

Prostrations to you, glorious Mañjuśrî, the perfected one. Even though the *dharmakâya* has neither love nor hate, for the sake of taming the poisonous ones of the three worlds without remainder, through compassionate skillful means you manifest as the body of the king of the Wrathful Ones]; prostrations and praises to the Frightful One (*'jigs-byed*) the destroyer of the lord of death (*gzhin-rje-gshed*).[525]

Play the bell.

Thanks-giving ceremony (gtang-rag)[526]

A. *Blessing the offerings* (gtang-rag mchod-pa byin-brlab)

[1] *Oṃ Khaṅga-dhṛk Hûṃ Phaṭ.*

[2] *Svabhâva-[śuddhâḥ sarva-dharmâḥ svabhâva-śuddho 'ham].*

[3] From the continuum of Emptiness an A[527] (appears), from

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[523] The Buddhas assume different forms according to the spiritual level of the trainee (*gdul-bya*).

[524] This is Rdo-rje-'jigs-byed's action mantra.

[525] These are praises to Rdo-rje-'jigs-byed (cf. R. 395.5–6).

[526] Cf. R. 397.4–6.

[527] Read *Āḥ*.

it arise [skulls, very vast and wide, inside of which are *Hûṃs*. From their melting arise water for welcoming, water for refreshing the feet, fragrance, flowers, incense, light, food and music. Appearing as substances for offerings, their nature is Bliss and Emptiness (*bde-stong*). As objects of enjoyment for the six senses, they function to generate uncontaminated supreme Bliss.

[4] bless

Oṃ arghaṃ Āḥ Hûṃ.
Oṃ pâdyaṃ Āḥ Hûṃ.
Oṃ gandhe Āḥ Hûṃ.
Oṃ puṣpe Āḥ Hûṃ.
Oṃ dhûpe Āḥ Hûṃ.
Oṃ âloke Āḥ Hûṃ.
Oṃ naividyâ Āḥ Hûṃ.
Oṃ] śapta Āḥ Hûṃ.[528]

Play the cymbals in *slang-sil.*

B. *Offerings* (mchod-pa)

Oṃ Yamântaka-sapârivâra[529] *arghaṃ [pratîccha Hûṃ Svâhâ.*
Oṃ Yamântaka-sapârivâra pâdyaṃ pratîccha Hûṃ, Svâhâ.
Oṃ Yamântaka-sapârivâra gandhe pratîccha Hûṃ Svâhâ.
Oṃ Yamântaka-sapârivâra puṣpe pratîccha Hûṃ Svâhâ.
Oṃ Yamântaka-sapârivâra dhûpe pratîccha Hûṃ Svâhâ.
Oṃ Yamântaka-sapârivâra âloke pratîccha Hûṃ Svâhâ.
Oṃ Yamântaka-sapârivâra naividyâ pratîccha Hûṃ Svâhâ.
Oṃ Yamântaka-sapârivâra] śapta [pratîccha Hûṃ Svâhâ.[530]

Play the cymbals in *slang-sil.*

C. *Inner offerings* (nang-mchod)

Make the inner offerings.[531]

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[528] Cf. R. 393.5–394.1
[529] Or *saparivâra.*
[530] See above R. 397.5.
[531] Cf. R. 397.5–6.

D. *Praises* (bstod)

You are non-dual, extraordinary, [pervasive body. With equanimity to all you are the father of all the Victorious Ones. Being the realm of *dharma* you are the mother of all the Victorious Ones. Being the *ye-shes sems-dpa'* you are the son of all the Victorious Ones.

Prostrations to you, glorious Mañjuśrî, the perfected one. Even though the *dharmakâya* has neither love nor hate, for the sake of taming the poisonous ones of the three worlds without remainder, through compassionate skillful means you manifest as the body of the king of the Wrathful Ones; prostrations and praises to the Frightful One (*'jigs-byed*) the destroyer of the lord of death (*gzhin-rje-gshed*).

Yamântaka, the complete destroyer, you the *vajra* essence of Ignorance, the nature of the teacher of all Buddhas, prostration and praise to the Vajra Body.

Yamântaka, the complete destroyer, you the *vajra* essence of Slander, identical with the Vajra Mind, prostration and praise to Jewel Vajra.

You the *vajra* essence of Passion, Yamântaka, the complete destroyer, identical with the Vajra Speech, prostration and praise to Vajra Speech.

You the *vajra* essence of Jealousy, Yamântaka, the performer of all actions, identical with the Vajra body, prostration and praise to he who holds a sword in his hand.[532]

You, the entity of all Buddhas, all Buddhas encapsulated into one, the chief of chiefs, the supreme of all Buddhas], prostration and praise to the main (*lha*) of the mandala.[533]

Clang the cymbals twice.

Aspirations (smon-lam) *and dedication of merit* (dge-ba bsngo-ba)

The ritual master [leads the recitation of the aspiration beginning with the words:] of pure mind.[534]

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[532] Adapted form the English translation of S. 34–5 = S. 45 = S. 52–3.

[533] This is the last verse of praise in which Rdo-rje-'jigs-byed is praised again *ibid.* (cf. R. 397.6).

[534] Here are recited the verses of aspiration and dedication of merit from the *sâdhana* of Rdo-rje-'jigs-byed (cf. R. 397.6–398.1).

Request for accomplishment (dngos-grub, siddhi) *and dissolution of the mandala*

Before the mandala is dissolved, the *lha* are requested to grant the practitioners the fruit of their practice, that is to say, the attainment of complete Buddhahood. This ritual, which is a part of the *sâdhana*, in some other contexts is one of the climactic moments of the practice. This is followed by the visualization that the mandala palace and its residents dissolve. Only the drawing of the mandala now remains.

Translation:

Request for forbearance (bzod-gsol)

Recite the hundred syllable mantra [of Rdo-rje-'jigs-byed] three time. Clang the cymbals three times.

> What ever [faults, however minor], I [have committed out of ignorance, because you are the refuge of all beings, O Protector, forbear with all of these. Anything done here] (because I) could not obtain or did not completely [understand or was not able to do, O the Main One (of the mandala) forbear with all these].[535]

Request for accomplishments (dngos-grub, siddhi)

> [May (you) grant] me the supreme accomplishments,[536] [may (you) grant (me) the fruit of all meditative concentrations (*ting-nge-'dzin, samâdhi*)], may (you) grant [the highest accomplishments according to the wishes of all sentient beings].[537]

The dissolution of the lha *of the mandala*

> The mandala of glorious great Rdo-rje-'jigs-byed with every thing that belongs to it (*rten dang brten-pa*)[538] dissolves. It emerges as the appearance of the [mandala] cloth.[539]

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[535] Cf. R. 398.1–2.

[536] The supreme accomplishments are the attainment of the complete state of Buddhahood (cf. Rigzin 1986:112).

[537] *Bdag la dngos-grub mchog stsol-lags/ ting-'dzin kun-gyi 'bras-bu stsal/ sems-can kun la ci-'dod-par/ dngos-grub bla na med-pa stsol/*. J. 262.2–3; for English translation see B. 272.

[538] The basis and its dependent.

[539] Cf. J. 262.4–5. This is recited, of course, only in case of a cloth mandala (see *ibid.*).

Verses of auspiciousness (shis-brjod)

All immortal paths . . . may be auspicious.[540]

These are the steps of the main part (*dngos-gzhi*) of the consecration, arranged according to the ritual practice of the Glorious Lower Tantric College (*dpal-ldan Smad-rgyud Grwa-tshang*).[541]

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[540] The complete text is found in J. 262.5–269.1.
[541] Cf. R. 355.2.

THE CONCLUDING RITUALS (*MJUG-CHOG*)

Translation:

Thirdly, as for the steps of the concluding rituals [including] the propitiation ritual (*bskang-gso*) performed as usual,[1]

Generating oneself as Rdo-rje-'jigs-byed-lha-bcu-gsum (bdag-bskyed)

The rituals on the morning of the third day of the consecration, the day on which the concluding rituals are performed, are different from those on the mornings of the first and second days. The initiation of the consecration *lha* performed during the first two days entails various preparatory rituals such as the empowerment of the Victorious Vase and the practitioners own entrance into the mandala. These are not required here. Only the ritual of transforming the practitioners into Rdo-rje-'jigs-byed-lha-bcu-gsum is performed now according to the first part of the *sâdhana* (DK).

Translation:

Following the 'Jigs-byed ritual manual,[2]

> Instantly oneself [arises as the body of glorious Rdo-rje-'jigs-byed together with his consort, with one head and two hands holding a curved knife and a skull].[3]

Perform the blessing of the *vajra* and bell,[4] the announcement; at the occasion of emanating and dissolving [the *lha*], [445] it is not necessary to fuse the sign (*mtshan-ma*) and the essence (*ngo-bo*) etc.[5] Offer the *gtor-ma*s for the mundane and supra-mundane *lha*.[6]

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[1] The second half of this sentence is missing in copy B.
[2] This is the *bdag-bskyed* manual (DK).
[3] Cf. DK 85.3.
[4] Cf. R. 358.1.
[5] Cf. R. 358.4. This ritual action is performed only when an entry into the mandala (*bdag-'jug*) follows the self-generation (*bdag-bskyed*) (see DK 132.5–6). The concluding rituals do not include entry into the mandala.
[6] Cf. DK 172.2–174.5. First the *gtor-ma*s to the supramundane deities such as the

> [May the Guardians of the Directions with your entourage] act in activity for the *dharma* (*phrin-las*) [which would bring my virtuous undertaking to its ultimate purpose and] would pacify [any hindrance to it].[7]

The propitiation ritual (bskang-gso)

Rituals of propitiation are among the most common rituals performed in Tibetan monasteries. A short form of this ritual is performed in some monasteries every afternoon. A day long propitiation is performed at all major monasteries on the twenty-ninth day of every Tibetan month. An extended propitiation is performed in almost all monasteries during the last week of the Tibetan year culminating on the twenty-ninth of the twelfth month.

The purpose of these rituals is to propitiate the various protectors and to compensate for any fault or failing (*bskang-gso*). Unlike the consecration ritual, which is classified as peaceful, the propitiation ritual is wrathful. This calls for the use of a larger variety of musical instruments, including the *dung-chen, sbub-'chal* and *rkang-gling*, and for a greater diversity in the styles of music. This fact has made the propitiation rituals most popular among ethnomusicologists. A number of studies of propitiation rituals and their music have been carried out, as for example, those by Ellingson (1979a);[8] Tsukamoto (1983); Canzio (1988); and Egyed (Ph.D. dissertation in progress). The reader may refer to these works for further details. Here I will make only a few comments which pertain to the specific propitiation ritual performed during the consecration.

The manual used for the propitiation was *Rgyal-ba'i bstan-srung-rnams-kyi gtor-chog bskang-gso cha-lag dang bcas-pa dam-can dgyes-pa'i sprin-phung* (BS)[9] The ritual consists of the propitiation of the four protectors Myur-mdzad Ye-shes-kyi-mgon-po (six-armed Mahâkâla, Mgon-po Phyag-drug, BS 1–70), Dam-can Chos-kyi-rgyal-po (Gshin-rje-gshed, or Yama, BS 71–109), Dmag-zor-rgyal-mo (Dpal-ldan Lha-mo, BS 109–199), and Rnam-thos-sras (Vaiśravaṇa, BS 199–

deities of the mandala—Rdo-rje-'jigs-byed, his consort etc., are offered (DK 172.2–173.2). These are followed by the *gtor-mas* to the mundane deities such as the guardians of the directions (*phyogs-skyong*) (DK 173.2–174.5). The recitation following these offerings ends with the following phrase.

[7] Cf. R. 397.3.

[8] See especially pp. 677–720.

[9] See abbreviations.

223). These protectors are discussed in detail by Nebesky-Wojkowitz.[10] They also appear in the *thang-ka* of Rdo-rje-'jigs-byed from Skyid-grong Bsam-gtan-gling Monastery published by Lobsang Dorje and Black.[11] In the tradition of Skyid-grong Bsam-gtan-gling,[12] for a short propitiation, the ritual of Dam-can Chos-rgyal is performed; for a medium propitiation, the ritual of Rnam-thos-sras; and for an extensive propitiation, Mahâkâla with six arms. For major rituals connected with a mandala, a number of propitiations are performed one after the other. For the consecration, propitiation rituals for four protectors are performed.[13]

Unlike rituals such as the initiation or the increasing fire offerings which receive a special form when performed as part of the consecration, the propitiation retains its usual features. The only adjustment undergone by the propitiation in this context is that it is made one of the frames of the concluding rituals. The main frame of these rituals, as of the entire consecration itself, is the *sâdhana*. Thus, the concluding rituals open and end with sections of the *sâdhana*. The propitiation is made a frame within this main frame. Thus, after the first part of the *sâdhana*, and just before its conclusion, the first and last sections of the propitiation are performed. The other rituals are performed within this double frame; this is illustrated in the introduction.[14] The framing of the concluding rituals of the consecration within the propitiation seems to have resulted from the great importance of the cult of protectors in Tibetan religion in general.

Translation:

[Follow the propitiation manual] from the blessings of the propitiation substances (*bskang-rdzas*)[15] until the hundred syllable mantra.[16]

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[10] 1956:22–87.

[11] 1971: nos. 23, 24, 25, and 28.

[12] According to the retired chant leader Bstan-pa-dar-rgyas.

[13] In total, there are seven protectors to whom these rituals are performed in Dga'-ldan-chos-'phel-gling, according to Bstan-pa-dar-rgyas. The additional three are Mgon-po Phyag-bzhi-pa (four-armed Mahâkâla), Lcam-sring and Mgon-dkar (white Mahâkâla). Cf. Nebesky-Wojkowitz 1956:64, 87–93 and Lobsang Dorje & Black 1971: nos. 27 and 29.

[14] In the section on 'tantric rituals and consecration'.

[15] The propitiation manual used in Dga'-ldan-chos-'phel-gling (BS) is arranged differently from the one Khri-byang Rin-po-che is referring to. The blessing of the propitiation substances is found in BS 28.3–29.4. The performance, however, begins on BS 4.3.

[16] In copy B the words 'of the propitiation ritual' are added here (BS 24.3).

The pacifying fire offering (zhi-ba'i sbyin-sreg)

The ritual of fire offerings was discussed at the occasion of fire offering for increasing during the main day of the consecration. The ritual performed here is a fire offerings for pacification. Pacifying fire rituals are performed, in general, for pacifying obstacles, calamities, illness, sins, everything inauspicious,[17] "impediments to the accomplishment of liberation and omniscience, transgression of the three vows,"[18] ignorance and discursive thoughts.[19] A pacifying fire offering may be performed before constructing a new house, before going on a journey and so forth. This ritual is commonly performed also at the end of the approaching practice (*bsnyen-pa*) connected with one's *yi-dam* in order to compensate for any excess or omission (*lhag-chad*) which might have occurred during that practice. Similarly, a pacifying fire offering is performed on the last day of the consecration in order to compensate for any mistake in its performance. Sde-srid Sangs-rgyas-rgya-mtsho[20] quotes the *Rdo-rje Snying-po Rgyan* which explains the fire offering ritual as follows, "Any excess or omission there may be in the secret mantra, the fire offerings will compensate for all."[21] A pacifying fire ritual "compensates for the faults of unclear meditative stabilization, poorly recited and badly or incompletely said mantras."[22] In fact, the pacifying fire offering ritual is an elaborate version of the ritual of requesting forbearance (*bzod-gsol*) performed at the end of each day of the consecration and other rituals. When the consecration is performed in a more abbreviated manner, manuals such as that of the First Panchen Lama[23] instruct the performer to replace the pacifying fire offerings with the request for forbearance. For more details on the pacifying fire offering, the reader is referred to the manual translated by Sharpa Tulku and Perrott (1987), and to GDL 188–191; 437–503.

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[17] *Bkra mi shis-pa thams-cad.* SS2. 288.5–6.

[18] *Thams-cad-kyi thar-pa dang thams-cad mkhyen-pa sgrub-pa la bar-du gcod-pa dang/ sdom-pa gsum dang 'gal-ba'i bcas dang/* (*ibid.*).

[19] *Ma-rig rtogs tshogs.* Sde-srid Sangs-rgyas-rgya-mtsho p. 236.2.

[20] P. 237.2–3.

[21] *Gsangs-sngags lhag-chad gang yin-pa/ thams-cad sbyin-sreg dag-gis bskongs/* Toh. 451, Tog Palace vol. 96, p. 558.2.

[22] Ötrul Panchen 1987:73.

[23] P. 867.

Translation:

Then perform outdoors a pacifying fire offering according to the ritual manual.

Showing the mirrors (me-long bstan-pa) *to the secondary receptacles*

The ritual of conveying the *lha* into the secondary receptacles and requesting them to firmly remain there is performed in a manner similar to the one for Bodhanath Stûpa on the previous day. In the case of the consecration performed at Dga'-ldan-chos-'phel-gling, two monks were sent with a mirror to Svayambhu Stûpa and to the receptacles in private homes from which they had invited the *ye-shes sems-dpa'* into the mirror on the first day of the consecration. In front of each of these receptacles they perform the ritual of returning the reflections of the *lha* and requesting them to firmly remain in the receptacle.

Translation:

When the fire offering is finished it is necessary to go to show the mirror [to those receptacles] to which it was not shown on the previous day.[24] Therefore the ritual master together with the assembly of monks put on their upper robes[25] and hats. With the ritual helper holding the mirror together with incense, and the assembly[26] continuously reciting the *ye dhar* . . .[27] while ringing their bells, they go to show [the mirror] to all those [receptacles] to which it was shown on the day of the preparation.[28] In front of each receptacle [they perform] the request to firmly abide (*brtan-bzhugs*),[29] the recitation of the verses of auspiciousness (*bkra-shis*),[30] the scattering of the [empowered flowers],[31] etc., in an elaborate or brief manner according to the circumstances.

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[24] See R. 441.2.
[25] *Chos-gos, cîvara* (cf. R. 361.6–362.1).
[26] Copy B has *dmangs* for what looks like *jmang*.
[27] Cf. R. 360.1.
[28] Cf. R. 441.2 and 367.6.
[29] Cf. R. 441.2–444.1.
[30] Cf. R. 441.1.
[31] Cf. R. 442.5 and 443.3.

The propitiation ritual continued

> Then having gathered back in the assembly hall (*yar-tshogs*) [continue to perform the propitiation] according the the ritual manual beginning with the hundred seed syllable (*yig-brgya*),[32] the confession (*bshags-pa*),[33] the propitiation (*bskang-ba*),[34] the averting (*bzlog-pa*),[35] the recitation (*bzlas-pa*),[36] the offering of *gtor-mas* (*gtor-'bul*):[37] the *gtor-mas* for casting outside (*gtor-rdzong*), the *gtor-mas* for the *ḍâkinîs* (*mkha'-'gro*), the general *gtor-mas* (*spyi-gtor*), and the *gtor-mas* for the lord[s] of the site (*gzhi-bdag*).[38] [446]

Commanding the Dharma *protectors* (chos-skyong bsgo-ba)

The ritual act of commanding the Dharma Protectors serves a similar purpose to the propitiation ritual already performed. While the propitiation of the protectors is a more general ritual which is performed for various purposes, the ritual of commanding the Dharma Protectors is specific to the consecration. It relies on the consecration manual which, in turn, is based on similar passages in the *Consecration Tantra*[39] and on works found in the Tanjur, such as Abhayâkaragupta's *Vajrâvalî*[40] and Ratnarakṣita's commentary on the consecration chapter of the *Saṃvarodaya Tantra*.[41] In some of these Indian works, however, this request is addressed not only to the Dharma Protectors, but also to the *lha* invited to the receptacle. According to Khri-byang Rin-po-che's manual, the Dharma Protectors are requested to protect the image from harm caused by the four elements; to act for the sake of the patron and the patron's family, as well as for the ritual master and his disciples; and to bring about multitudes of offerings to the images.[42]

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[32] Cf. BS 24.3.
[33] Cf. BS 23.4–28.4.
[34] Cf. BS 29.4–41.3.
[35] Cf. BS 41.3–42.5.
[36] Cf. BS 42.5–46.6.
[37] Cf. BS 46.6–67.2.
[38] This is the outline of the propitiation ritual. The page numbers in BS supplied here refer only to the propitiation ritual for Mahâkâla. Similar propitiation are performed also for three additional protectors (see above).
[39] Toh. 486, p. 297.5–6.
[40] Toh. 3140, p. 126.3–4.
[41] Toh. 1420, p. 152.1–2.
[42] This last point is not found in the *Vajrâvalî*.

In order to accomplish their tasks, the Protectors need to be rendered potent.[43] According to the Sde-srid this is accomplished in the following manner.

> In order to generate ability, by means of making the *mudrâ* of *vajra*-protection (*rdo-rje srung-ba*)[44] put *vajra*-armor on them. They will be endowed with inconceivable might. So that they would not break their promises, touch the receptacle with the *vajra*. Recite:
>
> > This *vajra* etc. [is a great *vajra* blessed by all the Buddhas. Those types (*rigs-rnams*) who would transgress this commitment will be quickly smashed into dust.][45]
>
> . . . Having placed the *vajra* on the head of the Dharma Protector, place the Protector under a vow . . .[46]

Finally, *gtor-mas* are offered to the Protectors.[47]

There is also a difference in the attitude of the performers between the ritual of propitiation and commanding the Dharma protectors. As the name of the later indicates, there is a definite sense of controlling the protectors when executing that ritual. This is not the case with regard to the propitiation. Theoretically *yi-dams* are more powerful than protectors. Yet, even those who employ the powers of *yi-dams* in performing rituals such as consecrations are still in somewhat unease in their relationship with the protectors.

Translation:

[Recite] according to the consecration manual together with melody (*rta*).[48]

> May [you] protect [this] image for a long time from fire, earth, water and wind. May [you] act for perpetual auspiciousness, peace and increase every where, for this patrons, their offspring,

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[43] According to Grags-pa-rgyal-mtshan, pp. 249.4.4–250.1.1; Sde-srid Sangs-rgyas-rgya-mtsho, p. 252.

[44] Or *vajra*-armor (*rdo-rje go-cha'i phyag-rgya*), according to Grags-pa-rgyal-mtshan (p. 249.4.5).

[45] Cf. R. 430.3–4.

[46] *Nus-pa bskyed phyir rdo-rje srung-pa'i rgya bcas-te rdo-rje'i go-bskon-pas nus-mthu bsam-gyis mi khyab-pa dang ldan-pa gyur/ de-dag-gi bka' las mi 'da'-ba'i phyir rdo-rjes rten la reg-cing/ rdo-rje 'di ni sogs . . . chos-skyong-gi spyi-bor rdo-rje bzhag-ste 'gro-ba sems-can sogs-kyi dam la bzhag/* (Sde-srid Sangs-rgyas-rgya-mtsho, p. 252.1–2).

[47] Cf. Abhayâkaragupta, Toh. 2140, p. 126.4–5.

[48] Cf. Ellingson 1979a and 1979b.

> and] others, and also for me and my disciples.[49] May [you] bring about oceans of multitudes of offerings to these images at all times.

Commanding the patron (yon-bdag bsgo-ba *or* sbyin-bdag bsgo-ba)

The patron is commanded to make offerings to the newly consecrated receptacle. In consecrating a privately owned receptacle, after having completed his responsibility to have the consecration performed, the ritual master entrusts the receptacle to the patron who is ordered to protect and maintain it, and especially to make offerings to it. The first part of the verses for commanding are found in the *Consecration Tantra* itself.[50] Some consecration manuals also paraphrase these verses in a form that would be understood by any Tibetan as follows:

> I have well completed the consecration you have requested. Make very extensive offerings to this receptacle for a week. Then also continuously make offerings as much as you can afford.[51]

Brag-phug Dge-bshes further explains:

> From today on, this receptacle would become a locus for homage and an object for offerings for the world together with the gods. Therefore, it is no different from the actual Buddha.[52]

One purpose of the consecration is to create an object for offerings. Now that the consecration is completed, it is important that this purpose be fulfilled.[53]

Even though the words for commanding the patron appear in the *Consecration Tantra*, as well as in consecration works found in the Tanjur, some Tibetan consecration works attribute the origin of this ritual action to the 'dialogue'[54] which occurred during the consecra-

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[49] This request is found in Abhayâkaragupta's *Vajrâvalî* (Toh. 3140, p. 126.3–4).

[50] Toh. 486, pp. 296.7–297.1.

[51] *Khyod-kyis nga la gsol-ba btab-pa'i rab-tu gnas-pa legs-par byas zin-gyis/ khyed-kyis rten 'di la zhag bdun-gyi bar mchod-pa rgya-chen-po-gyis shig/ de nas kyang ci-'byor-pa'i mchod-pa rgyun mi chad-par gyis-shig/* Sde-srid Sangs-rgyas-rgya-mtsho, p. 267.4–5; also Ngag-dbang-legs-grub, work 2, p. 515.4–5.

[52] *De-ring nas-bzung rten 'di yang lha dang bcas-pa'i 'jig-rten-gyi phyag-gi gnas mchod-pa'i yul-du gyur zin-pa'i phyir sangs-rgyas dngos dang khyad-pa med-de/* p. 341.3–4.

[53] On the relations between consecrated receptacles and Buddhas, see the section on consecration, the two truths, and the bodies of the Buddha in the introduction.

[54] *Yas gtam mas gtam*; cf. Jackson 1984.

tion of Bsam-yas monastery.[55] Tibetan authors see the consecration of Bsam-yas, the first monastery in Tibet, as a model for all later consecrations. The accounts of the consecration of Bsam-yas do not provide many details on the ritual itself that could serve as examples. Yet, the relationship between Khri-srong-lde-bstan and Padmasambhava, according to these consecration works, serve as a model for the patron-priest relations in every consecration.

Translation:

A. *Commanding*

At this interval set just in front of the ritual master a nice seat for the patron; on it draw a svastika[56] with white grain. In front of [this seat] place a table with a white cover. While the ritual master and the assembly of monks sit in their rows, the patron, well dressed and wearing a hat, ornaments and so forth, having made prostrations at the end of the rows of the assembly,[57] offers a ceremonial scarf (*mjal-dar*) to the ritual master and to the receptacles. If the circumstances make it possible [the patron] makes one circumambulation; [then] sits in the front.

> I have achieved the goal of consecrating these images you have requested especially as was taught. [447] As these purposes are completed, make offerings as you please.[58] Having completed the consecration as you have requested, make continuous offerings for seven days.

[Thus] command the patron[59] three times.[60] Place in the hand of the patron a flower garland. [The latter] holds it in between his or her joined palms. Place in front [of the patron] one complete set of offerings [consisting of] the two waters[61] and the [five] *upacâras*. In front of the ritual master place the [eight] auspicious substances.[62] Distribute flowers to the assembly.[63]

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[55] Gung-thang, Work 2, p. 96.3; Sde-srid Sangs-rgyas-rgya-mtsho, p. 268; among others.
[56] A symbol of well being.
[57] Near the entrance to the assembly hall.
[58] These verses are taken from the *Consecration Tantra* Derge, pp. 296.7–297.1.
[59] Copy B has *yon-bdag* for *mchod-yon*.
[60] Copy B has *gsum* for what looks like *gsume*.
[61] Cf. R. 430.2–3.
[62] See R. 448.2–451.5 below.
[63] In practice the flowers are substituted with white rice. All the arrangement except

B. *Explaining the consecration ritual* (rab-bshad)

The consecration manual now instructs the ritual master to explain the Buddha's teaching in general and the consecration in particular. A number of works which were composed especially for this purpose have been mentioned in the introduction.[64] They provide guidelines for such an explanation. However, no exposition on this ritual was given in any of the consecration rituals I attended in Nepal. The retired chant leader of Dga'-ldan-chos-'phel-gling, Bstan-pa-dar-rgyas, told me that nowadays explanations of the consecration are no longer given. I was told, however, that at the consecration of Bka'-rnying-bshad-sgrub-gling Monastery in Bodhanath a few years ago, Bco-brgyad Khri-chen Rin-po-che Thub-bstan-legs-bshad-rgya-mtsho provided an extensive explanation on the consecration ritual. This lama is especially concerned with the transmission of the Tibetan heritage to the younger Tibetan generation.[65] The number of works composed for the purpose of explaining the consecration indicates, however, that this tradition has not weakened during the last few centuries in Tibet. It seems that such an explanation is more likely to take place when the lama is knowledgeable about this subject and when the consecration is of a newly built major receptacle (such as a temple or monastery) attended by a large audience of lay and monastic visitors.

Translation:

> Wearing his hat, the ritual master explains the *Dharma* ornamented with scriptural authority and reasoning (*lung-rigs*) according to the root texts. Extensively he explains the consecration and so forth.

C. *Generating the patron as a* lha (sbyin-bdag lha-bskyed)

To be qualified to participate in the following ritual of the eight auspicious substances, the patron needs to be transformed into Rdo-rje-'jigs-byed, just as any other participant in the consecration. Brag-phug Dge-bshes says:

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the last one had been made in Dga'-ldan-chos-'phel-gling in the break before this ritual action began.

[64] In the section on the consecration literature.

[65] He also completed, for this purpose, a work translated into English as *The Gateway to the Temple* (Gyatsho 1979), on traditional monastic arts, etc.

> Because these [auspicious] substances are endowed with the character of eminence it is not suitable to hand them to an ordinary [person]. Therefore, it is necessary first—after having removed the ordinary aspects of this very patron—to generate him or her as any *yi-dam*.[66]

Brag-phug Dge-bshes refers here to the offerings made to the patron below. Since the patrons are not capable of performing the ritual of self-generation as a *lha* (*bdag-bskyed*), the ritual master together with the assembly performs this on their behalf. This ritual is very similar to the generation process in the *sâdhana* of Rdo-rje-'jigs-byed performed every morning during the three days of the consecration. However, the basis in this case is not oneself, but the patron. This is similar to the generation of the receptacle as a *lha* in the consecration or to the generation of a disciple as a *lha* at the beginning of his or her initiation.

Translation:

[1] Cleanse with

Oṃ Khaṅga-dhṛk Hûṃ Phaṭ.

[2] Purify with

Oṃ Śûnya[tâ-jñâna-vajra-svabhâva-âtmako 'haṃ].[67]

[3] From the continuum of Emptiness this very patron [appears] as glorious great Rdo-rje-'jigs-byed, [his body dark blue in color with nine faces, thirty four arms and sixteen legs, standing in a posture in which his right legs are bend and left extended; capable of devouring the three realms, calling out Ha Ha with his tongue coiled, fangs bared, having wrathful scowls, next to which, his eyebrows and eyes blaze like (the fire) at the time of destruction (of the world at the end of a *kalpa*), the yellow tips of his hair bristle upward. He makes the threatening seal at the mundane and supramundane *lha*, frightening the terrifiers. In a loud cry he roars like thunder '*Phaiṃ kara*'. He devours human blood, grease, marrow and fat, crowned with five dry skulls meant to frighten, adorned

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[66] *Rdzas de-rnams che-ba'i bdag-nyid-can yin-pas tha-mal-pa la gtad-du mi-rung-ba'i phyir/ thog-mar yon-gyi bdag-po-nyid tha-mal-pa'i rnam-pa bsal-te lhag-pa'i lha ci-rigs-par bskyed dgos-pa las/* p. 342.5.

[67] Read *śûnyatâ* (cf. R. 367.6–368.1)

with garland of skulls (made of) fifty fresh heads, decorated with bone ornaments, such as a sacred thread of black serpent, a wheel of human bones, (bone) earring, etc. He has a bulging belly, his body naked, his eyebrows, eye-lashes, beard and bodily hair blaze like the fire at the end of time.

His main face is that of a buffalo, black, very wrathful and endowed with sharp horns. On top of it, in between the two horns there is a red face, very frightening, its mouth dripping blood. Above that is a yellow face of Mañjuśrî, slightly wrathful, adorned with ornaments of youth. At the crown of his head five hair locks are tied. The first face at the base of the right horn is blue, to its right a red face and to its left a yellow face. The first face at the base of the left horn is white while to its right a grey face and to its left a black face. All the faces are very wrathful, and all nine faces have three eyes each.

Both right and left first hands hold a fresh elephant hide with its head to the right, its hair showing outwards, stretched by its left front and back legs. In the first among the remaining right (hands) he holds a curved knife, in the second a javelin, in the third a pestle, in the fourth a knife, in the fifth a lance, in the sixth an axe, in the seventh a spear, in the eighth an arrow, in the ninth an iron hook, in the tenth a club, in the eleventh a *khaṭvâṅga*, in the twelfth a wheel, in the thirteenth a five-pronged *vajra*, in the fourteenth a *vajra* hammer, in the fifteenth a sword, and in the sixteenth a small drum.

In the remaining left (hands) he holds a skull filled with blood, in the second the head of Brahmâ, in the third a shield, in the fourth a leg, in the fifth a lasso, in the sixth a bow, in the seventh intestines, in the eighth a bell, in the ninth a hand, in the tenth a shroud, in the eleventh a person impaled on a pointed stake, in the twelfth a furnace, in the thirteenth a scalp, in the fourteenth (he makes) the threatening seal, in the fifteenth a flag with three protrusions, and in the sixteenth a fan.

With the first of his right legs he tramples a man, with the second a buffalo, the third a bull, the fourth a donkey, the fifth a camel, the sixth a dog, the seventh a sheep, the eighth a fox and with the first of the left (legs) a vulture, the second

an owl, the third a raven, the fourth a parrot, the fifth a hawk, the sixth a large bird, the seventh a cock, the eighth a swan. He tramples under his feet Brahmâ, Indra, Khyab-'jug, Drag-po, six-faced Kumâra, Vinâyaka, Candra and Sûrya, all facing down. He stands amidst a blazing mass of fire.

At the heart of the *dam-tshig sems-dpa'* on a lunar throne appears the *ye-shes sems-dpa'* as (ever) young Mañjuśrî slightly wrathful, his body yellow colored. His right hand brandishes a sword, his left holds a book at his heart. He sits crossed legged in the *vajra* position, adorned with the thirty two major and eighty minor marks (of a Buddha). His long hair tied in five knots (on top of his head), and he is adorned with all the ornaments.

At his heart, from *Āḥ* arises a solar mandala. At its center, the *ting-nge-'dzin sems-dpa'*, a dark blue syllable *Hûṃ* emanates five rays of light.

In his lap the consort Rdo-rje-ro-langs-ma (Vajravettâlî or Vajravetâlî) blue with one face and two hands, the right brandishes a *vajra* curved knife and the left holds a skull filled with blood of the poisonous one, while embracing the Father. She is adorned with a crown of five dry skulls and with a garland of fifth dry (skulls), adorned with the five *mudrâ*. Her right leg is extended and] with her left (leg) she embraces the Father (Rdo-rje-'jigs-byed).[68]

D. *Offerings to the patron*

Having been transformed into a *lha*, the offerings of the two waters, five *upacâras* and music usually made to *lha* are made to the patron. Finally, these offerings are made also to the receptacle.

Translation:

Cleanse and purify with

Oṃ Khaṅga-ḍhrik [Huṃ Phaṭ].

Bless until [448]

śapta.[69]

[68] Cf. R. 368.1–3; DK 116.3–121.6; S 37–39.

[69] As usual.

Play the cymbals in *slang-sil.*

Offer the patron the two waters, the *upacâras* and music. The patron holds [each of the offerings] in both hands. [When the recitation] arrives to [to the mantra] the ritual helper places [that offering] in front of the receptacle as in generation in front.

[With an] ocean [of faith I offer to the Victorious Ones and their retinue all endowed with an ocean of good qualities, an oceanic collection of water for welcoming from an ocean of realms, formed from offering substances for an ocean of Victorious ones; may you accept them.

Oṃ sarva-tathâgata argham pratîccha Hûṃ Svâhâ.

With an ocean of faith I offer to the Victorious Ones and their retinue all endowed with an ocean of good qualities, an oceanic collection of water for refreshing the feet from an ocean of realms, formed from offering substances for an ocean of Victorious ones; may you accept them.

Oṃ sarva-tathâgata pâdyaṃ pratîccha Hûṃ Svâhâ.

With an ocean of faith I offer to the Victorious Ones and their retinue all endowed with an ocean of good qualities, an oceanic collection of flowers from an ocean of realms, formed from offering substances for an ocean of Victorious ones; may you accept them.

Oṃ sarva-tathâgata puṣpe pratîccha Hûṃ Svâhâ.

With an ocean of faith I offer to the Victorious Ones and their retinue all endowed with an ocean of good qualities, an oceanic collection of incense from an ocean of realms, formed from offering substances for an ocean of Victorious ones; may you accept them.

Oṃ sarva-tathâgata dhûpe pratîccha Hûṃ Svâhâ.

With an ocean of faith I offer to the Victorious Ones and their retinue all endowed with an ocean of good qualities, an oceanic collection of light from an ocean of realms, formed from offering substances for an ocean of Victorious ones; may you accept them.

Oṃ sarva-tathâgata âloke pratîccha Hûṃ Svâhâ.

With an ocean of faith I offer to the Victorious Ones and their retinue all endowed with an ocean of good qualities, an oceanic collection of fragrance from an ocean of realms, formed from offering substances for an ocean of Victorious ones; may you accept them.

Oṃ sarva-tathâgata gandhe pratîccha Hûṃ Svâhâ.

With an ocean of faith I offer to the Victorious Ones and their retinue all endowed with an ocean of good qualities, an oceanic collection of food from an ocean of realms, formed from offering substances for an ocean of Victorious ones; may you accept them.

Oṃ sarva-tathâgata naividyâ pratîccha Hûṃ Svâhâ.

With an ocean of faith I offer to the Victorious Ones and their retinue all endowed with an ocean of good qualities, an oceanic collection of music from an ocean of realms, formed from offering substances for an ocean of Victorious ones; may you accept them.

Oṃ sarva-tathâgata] śapta [pratîccha Hûṃ Svâhâ.[70]

Play the cymbals in *slang-sil*.

E. *Offering the eight auspicious substances*
(bkra-shis rdzas-brgyad)

As an appreciation for their sponsorship the eight auspicious substances are offered to the patrons. The eight auspicious substances "remove any misfortune and bestow all the fulfillments of every want."[71] In addition, each of these substances is endowed with a special power of blessing as indicated in the verses accompanying the offerings. This ritual is not restricted to consecrations, but is performed for patrons of various other rituals as well. The offering of the eight auspicious substances is also common among the Newar Buddhists of the Kathmandu Valley. Unlike the Tibetans, who use *tsakli* as they do in the

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[70] *Rgyal-ba rgya-mtsho'i mchod-rdzas las grub-pa'i zhing/ khams rgya-mtsho'i mchod-yon rgya-mtsho'i tshogs/ yon-tan rgya-mtsho'i rgyal-ba 'khor bcas-la/ dad-pa rgya-mtshos 'bul-lo bzhes-su gsol/. Mchod-yon* is replaced with *zhabs-bsil, me-tog, bdug-spos, snang-gsal, dri-chab, zhal-zas* and *rol-mo* respectively. The complete text can be found in ZD 7–10; for an English translation see, SPVO 21–22.

[71] R. 448.3.

enthronement rituals, Newar priests offer the actual substances. There are a number of Tibetan works on the eight auspicious substances which explain their general merits and the effect of each of the substances. Among these works are those by Gung-thang-pa and 'Brug-chen VIII Kun-gzigs-chos-kyi-snang-ba.[72]

The eight auspicious substances are:

	Tibetan	***Sanskrit**[73]	**English**	**Offerer**
1.	*me-long*	*âdarśa*	mirror	Lha-mo 'Od-'Chang-ma
2.	*gi-wang*	*gorocanâ*	bezoar	Glang-po-che Nor-skyong
3.	*zho*	*dadhi*	curd	Zhing-ba'i Bu-mo Legs-skyes
4.	*rtsa dur-ba*	*dûrvâ*	a grass	Rtswa-'tshong-gi Khye'u Bkra-shis
5.	*shing-tog bil-ba*	*bilva*	wood-apple	Lha Tshangs-pa
6.	*dung-dkar g.yas-'khyil*	*dakṣiṇâvarta-śaṅkha*	right-whorled conch-shell	Lha Dbang-po Brgya-byin
7.	*li-khri*	*sindûra*	vermillion	Bram-ze Dkar-rgyal
8.	*yungs-dkar*	*sarṣapa*	white mustard seeds	Dpal Phyag-na-rdo-rje

Each of the *tsakli* depicting these offerings is visualized as dissolving into Emptiness out of which are generated the potent auspicious substances. Two verses accompany the offering of each substance. The first set recalls an anecdote in which the same offering was made to the Buddha. These include the offering of curd to the Buddha before his Enlightenment by Sujâtâ,[74] and the offering of grass for the Buddha's seat of Enlightenment by the grass seller Svastika.[75] The names of these persons and *lha* as they appear in Khri-byang Rin-po-che's manual are given in the right column of the chart above. The list of these names, however, is far from consistent among the various consecration manuals and the explanatory works on the eight

[72] See Bibliography of Tibetan works, appended.
[73] The Sanskrit equivalents are reconstructed.
[74] Cf. *Lalitavistara*, ch. 18; *Mahâvastu* pp. 131, 205.
[75] Cf. *Lalitavistara*, ch. 19, *Mahâvastu* pp. 131, 264, 399.

substances. The second set of verses accompanying the offerings explains the benefits resulting from each of the substances.

There is some disagreement between various consecration manuals also in regard to the sequence of the recipients of the eight auspicious substances. Some begin with the *lha* in the receptacle followed by the patron,[76] while others say that one should first offer to the patron who is then conceived of as making the offering to the *lha*.[77] In either case, everyone present, including the patron, the ritual master and the assembly, shares in the benefit of this ritual. Grags-pa-rgyal-mtshan explains:

> Make as if you offer the auspicious substances to the consecration *lha*. Because the lama and patron also touch the auspicious substances, we [also], the patron together with the attendants, will become auspicious by these substances.[78]

Translation:

1. Blessing the offering.

[1] Cleanse with

Oṃ Khaṅga-dhṛk [Huṃ Phaṭ].

[2] Purify.

[3] From the continuum of Emptiness the first letter of the name of each (auspicious substances appear) decorated with a drop (*thig-le*); from these arise the auspicious substances which remove any misfortune and bestow all the perfections of every want according to one's wishes.

2. The offering.

The ritual master [recites]

1. Previously when the Goddess of Form (*gzugs-kyi lha-mo*) 'Od-'chang-ma offered a mirror to the Blessed One Śâkyamuni it was blessed as an auspicious implement. So also here and

[76] Such as Khri-byang Rin-po-che's manual 448.6–449.1; Brag-phug Dge-bshes 345.2–3.

[77] Bstan-pa-dar-rgyas, interview, Nov. 1988.

[78] *Bla-ma dang yon-bdag-gis kyang bkra-shis-kyi rdzas la reg-par byas-pas/ bdag-cag yon-bdag 'khor dang bcas-pa-rnams rdzas de-dag-gis bkra-shis-par 'gyur-ro/* p. 250.3.2–3.

now, the patrons and their household in dependence on the mirror implement become auspicious.

The assembly [joins] for the recitation of the last two words. Play the cymbals in *slang-sil*. Having briefly offered the mirror to the receptacle, just touch the hands of each member of the assembly [with the mirror] [449] and offer it to the patron. The ritual master leads the recitation [of the following verse] with melody.

> The mirror is a great ocean of enlightened wisdom. Having been purified as the supreme ocean of enlightened wisdom, it enjoys the completely pure *dharma* without hindrance. May this auspicious implement also purify (our) obscurations.

Clang the cymbals three times. At the interval between the prose and the verse the ritual helper offers the complete eight [auspicious] substances [one by one]. Play the cymbals as before.

2. [Previously when] the elephant Nor-skyong (Dhanapâla) offered bezoar [to the Blessed One Śâkyamuni it was blessed as an auspicious implement. So also here and now, the patrons and their household in dependence on the bezoar become auspicious].

   The bezoar is medicine for overcoming the three poisons, the supreme medicine which brings about a complete realization of the nature of *dharmas* (*chos-nyid*), and annihilates the torment of the defilements (*nyon-mongs*, *kleśa*). May this auspicious substance also cure (our) suffering.

3. [Previously when] the farmer's daughter Legs-skyes-ma (Sujâtâ) offered curd [to the Blessed One Śâkyamuni it was blessed as an auspicious implement. So also here and now, the patrons and their household in dependence on the curd become auspicious].

   The curd has become the essence of everything. Having realized the completely pure essence, the supreme enlightened wisdom, [450] it transforms into the realm of all qualities. May this auspicious substance also pacify (our) three poisons.

4. [Previously when] the young grass seller Bkra-shis (Svastika) offered *dûrvâ* grass [to the Blessed One Śâkyamuni it was blessed as an auspicious implement. So also here and now, the patrons and their household in dependence on the *dûrvâ* grass become auspicious].

   The *dûrvâ* grass which increases life completely accomplishes the life of Rdo-rje-sems-dpa' (Vajrasattva), and interrupts the flow of birth and death of the defilements. May this auspicious substance also increase (our) life(s).

5. [Previously when] the god Brahmâ offered a wood-apple fruit [to the Blessed One Śâkyamuni it was blessed as an auspicious implement. So also here and now, the patrons and their household in dependence on the wood-apple fruit become auspicious].

   The wood-apple fruit which is the *dharma* of cause, conditions and effect purifies all mundane and supra-mundane activity into the supreme essence of Enlightenment. May this auspicious substance also accomplish all (our) aims.
6. [Previously when] the god Indra offered a conch shell coiling to the right [to the Blessed One Śâkyamuni it was blessed as an auspicious implement. So also here and now, the patrons and their household in dependence on the conch shell become auspicious].

   The conch which is the means for proclaiming the sound of the *Dharma*, purifies into the ocean of enlightened wisdom itself, and expounds the *Dharma* without mistake. [451] May this auspicious substance also attain the power of speech (for us).
7. [Previously when] the brahmin Dkar-rgyal offered vermilion [to the Blessed One Śâkyamuni it was blessed as an auspicious implement. So also here and now, the patrons and their household in dependence on the vermilion become auspicious].

   The red vermilion which is the nature of power completely controls all *dharmas* unmistakenly and constantly stabilizes the dominion of the *Dharma* kings. May this auspicious substance also make your dominion firm.
8. [Previously when] glorious Phyag-na-rdo-rje (Vajrapâṇi) the lord of the secret and *vidyâ* mantras offered the empowered substance of white mustard [to the Blessed One Śâkyamuni it was blessed as an auspicious implement. So also here and now, the patrons and their household in dependence on the white mustard become auspicious.

   The white mustard which is a *vajra* 'type' (*rigs*, *gotra*), possesses the perfect qualities of the power to completely subdues obstructions everywhere. May this auspicious substance also pacify the obstructions.

Then the assembly put on their hats, holding ṭowers[79] [they recite:]

> The Buddha Rnam-gzigs (Vipaśyin) . . .
> May the teachings shine for a long time.[80]

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[79] In practice they hold an incense stick.

[80] The complete text of this very popular prayer can be found in P. 698–701; English

F. *Offering gifts* (yon-'bul)

At the end of the ritual performed for the patron, the patron makes offerings, handing to each of the monks in order of seniority a ceremonial scarf (*kha-btags*) and a donation of money. The higher the position of the monk, the greater the amount of money and the higher the quality of the scarf. This ritual of donation is commonly performed during any monastic ritual that takes place, whether in the assembly hall or in a private home. For major rituals performed most usually on holidays, there are several such donors, especially in the more established Tibetan monasteries in the the Kathmandu Valley. Each monastery has its own regulations about the allocation of the donations received in such rituals, and on the amounts that each monk and novice may keep for their own personal expenses which are not covered by the monastery.

Translation:

Then having offered presents to the ritual master [452] and the assembly as much as he or she can afford, the patron pleases [them].

Final rituals

The final rituals are similar to those performed at the end of the first and second days. Even though Khri-byang Rin-po-che's manual does not mention it, the performance in Dga'-ldan-chos-'phel-gling included the thanksgiving, the request for forbearance, dedication of merit, and an aspiration prayer, according to the *sâdhana* manual of Rdo-rje-'jigs-byed, as on the previous days. These are limbs of the *sâdhana* within the frame of which the consecration is performed. In the frame of the third day is embedded also the propitiation ritual whose main ritual actions were performed earlier that day. At the end of the ritual, the frame of this ritual is also closed, with the performance of its praises to the protective *lha*,[81] dedication of merit and aspiration,[82] dissolution of the protective *lha*[83] and verses of auspiciousness.[84]

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translations may be found in Savvas 1987:179–184 and Willson 1988:280–285.

[81] BS 52.4–67.2.

[82] BS 67.4–68.2.

[83] BS 68.2–4.

[84] BS 68.4–70.2.

Praises (bstod)

Praise according to the propitiation manual.

> [*Hûṃ* Homage to] Myur-mdzad (Kurukullâ) [Avalokiteśvara. Your anklet wearing (feet) stamp on Vinâyaka. O great black one, you are wearing a skirt of tiger skin. Your six arms are adorned with snake ornaments. (Your first) right hand holds a curved knife, the middle a garland, the last wrathfully plays a *ḍamaru*. (Your) left hands (respectively hold) a skull, a trident and likewise with your lasso (in your third left hand) you catch and bind. Your face is wrathful, your fangs bared; your three eyes fierce; your hair blazes upward; your forehead anointed with *sindûra*. (Your) head is firmly sealed by Aksọbhya. You are wearing a necklace of fifty human heads dripping blood and your head is adorned with five dry precious skulls. Having arrived from the Buddhafield may you accept these *gtor-ma*s. Homage and praises to the six-armed glorious one. O fierceful One, protect the teachings of the Buddha. O fierceful one, praise the magnificent three precious Ones. Pacify all the misfortunes and obstacles of the master and disciple together with the attendants. May you swiftly grant us the accomplishment we desire.][85]

[Make] offerings and praises, dissolve the *lha* (*nyer-bsdu*), [recite] the concealed verses of auspiciousness (*bkra-shis bka'-rgya-ma*)[86] and

> [By that auspiciousness with all its virtuous signs, which exists in the supreme palace broad as the full] extent of the sky,

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[85] *Hûṃ myur-mdzad spyan-ras-gzigs la phyag-'tshal-lo/ zhabs-gdub dang bcas bi-nâ-ya-ka mnan/ nag-po chen-po stag-gi sham-thabs-can/ phyag-drug sbrul-gyi rgyan-gyis rnam-par brgyan/ g.yas-pa gri-gug bar-pa 'phreng-ba 'dzin/ tha-ma ḍa-ma-ru ni drag-du 'khrol/ g.yon-pa thod-pa dang ni mdung rtse-gsum/ de-bzhin zhags-pa bzung-nas 'ching-bar byed/ drag-po'i zhal ni mche-ba rnam-par gtsigs/ spyan gsum drag-po dbu-skra gyan-du 'bar/ dpral-bar sindhû-ra-* [read *sindûra*] *yis legs-pa byugs/ spyi-bor mi-bskyod rgyal-po'i rgyas-btab brtan/ khrag 'dzag mi mgo lnga-bcu'i do-shal-can/ rin-chen thod skam lnga-yis dbu la brgyan/ zhing-las byon-nas gtor-ma len mdzad-pa'i/ dpal-ldan-phyag-drug-pa la phyag-'tshal bstod/ sangs-rgyas bstan-pa gnyan-po bsrung-ba dang/ dkon-mchog dbu-'phang gnyan-po bstod-pa dang/ bdag-cag dpon-slob 'khor dang bcas-rnams-kyi/ rkyen ngan bar-chad thams-cad zhi-ba dang/ ci-'dod dngos-grub myur-du stsal-du gsol/* This text is found in BS 52.4.

[86] These are the verses of auspiciousness found at the end of the propitiation manual (BS 68.4–70.2).

> [emanating light equal to the sun and the moon, embellished with countless precious ornaments, may no inauspicious signs occur at any time wherever you may be. May there be the auspiciousness of the perfect richness of a Buddhafield, an uninterrupted flow of bliss and goodness.][87]

These are the steps of the concluding rituals.

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[87] *Nam-mkha'i khyon ltar yangs-pa'i pho-brang mchog/ nyi-zla'i 'od dang mnyam-pa'i 'od 'phro-zhing/ grangs-med rin-chen rgyun-gyis mdzes-pa la/ dge-mtshan ji-snyed mchis-pa'i bkra-shis des/ khyod-cag gang dang gang-du gnas-pa der/ mi-shis mtshan-ma gang-yang mi 'byung-zhing/ zhing-gi 'byor-pa phul-du byung-pa-yi/ bde-legs rgyun mi chad-pa'i bkra-shis shog/* This is the last verse of auspiciousness at the end of Rdo-rje-'jigs-byed's *sâdhana* (cf. J. 268.5–269.1; MV 84).

APPENDIX

Bibliography of Consecration Texts Found in the Tibetan Kanjur

Abbreviations

Toh. The Tôhoku Catalogue of the Tibetan Canon (Ui, 1934).
D. Derge edition.
P. Peking edition.
T. Tog Palace edition.

The Consecration Tantra:
Rab-tu gnas-pa mdor bsdus-pa'i rgyud. Supratiṣṭha [Supratiṣṭhâ]-tantra-saṃgraha.
Toh. 486. D. vol. 85, pp. 292–299. P. #118, vol. 5, pp. 122.1.1–123.4.6.
T. #444, vol. 98, pp. 742–752 (the Sanskrit title here is *Saṃkṣepa-pratiṣṭha [pratiṣṭhâ]-vidhi-tantra*).

* * *

Chapters on Consecration in Anuttarayoga Tantras (arranged according to their relevance to the consecration ritual):

The Saṃvarodaya Tantra:
Śrî-mahâ-sambarodaya-tantra-râja-nâma.
Dpal bde-mchog [sdom-pa] 'byung-ba zhes bya-ba'i rgyud-kyi rgyal-po chen-po.
Chapter 22: "Lha-rnams rab-tu gnas-pa'i rim-par phye-ba."
Toh. 373. D. vol. 78, pp. 581–583. P. #20, vol. 2, p. 213.3.3–5.3.
T. #338, vol. 93, pp. 400–402.

The Hevajra Tantra:
Hevajra-tantra-râja-nâma.
Kye'i rdo-rje zhes bya-ba rgyud kyi rgyal-po.
Chapter II,i: "Rab-gnas-kyi le'u." "Homa-nirṇaya-pratiṣṭhâ-paṭalaḥ."
Toh. 417. D. vol. 80, pp. 26–27. P. #10, vol. 1, p. 215.3.8–5.1.
T. #379, vol. 94, pp. 248–250.
Ed., Snellgrove, 1959; Sanskrit and Tibetan: vol. 2, pp. 42–45, English: vol. 1, pp. 88–89.

The Vajra-pañjara Tantra:
Ārya-ḍakinî-vajra-pañjara-mahâ-tantra-râja-kalpa-nâma
'Phags-pa Mkha'-'gro-ma rdo-rje gur zhes bya-ba'i rgyud-kyi rgyal-po chen-po'i brtag-pa
Toh. 419. D. vol. 80. P. #11, vol. 1.
T. #380, vol. 94, pp. 307, 312, 359–364, 400.

The Ḍâkârṇava Tantra:
Śrî-ḍâkârṇava-mahâ-yoginî-tantra-râja-nâma. Dpal mkha'-'gro-rgya-mtsho chen-po rnal-'byor-ma'i rgyud-kyi rgyal-po chen-po zhes bya-ba.
Chapter 25: "Bcom-ldan-'das zhes bya ba la-sogs-pa'i rnam-par dag-pa dang de-bzhin-du rab-tu gnas-pa'i cho-ga'i mtshan-nyid."
Toh. 372. D. vol. 78, pp. 394–397. P. #19, vol. 2, pp. 174.3.1–175.1.4.
T. #337, vol. 93, pp. 160–164.

Catur-yoginî-sampuṭa Tantra:
Catur-yoginî-sampuṭa-tantra-nâma.
Rnal-'byor-ma bzhi'i kha-sbyor-gyi rgyud ces bya-ba.
Chapter 5: "Sbyin-sreg rab-gnas-kyi brtag-pa."
Toh. 376. D. vol. 79, pp. 99–100. P. #24, vol. 2, p. 244.3.1–4.4.
T. #335, vol. 92, pp. 379–384.

Abhidhânottara Tantra:
Abhidhâna-uttara [Abhidhânottara]-tantra-nâma.
Mngon-par brjod-pa'i rgyud bla-ma zhes bya-ba.
Chapter 48: "Ras-ris la-sogs-pa rab-tu gnas-pa'i cho-ga."
Toh. 369. D. vol. 77, pp. 669–673. P. #17, vol. 2, pp. 78.5.4–79.4.4.
T. #335, vol. 92, pp. 379–384.

* * *

Chapter on consecration in the *Rnying-ma rgyud-'bum*:
Heruka-gal-po chen-po
Śrî-Heruka-tanadu. Dpal khrag-'thung gal-po-che.
Chapter 21: "Sku gsung thugs-kyi rten rab-tu gnas-pa'i brtag-pa." *Rnying-ma'i rgyud-'bum* (Thimbu, 1973) vol. 25, pp. 328–330.

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Abbreviations

A. author. T. translator. R. revisor. Toh. the Tôhoku catalogue of the Tibetan Buddhist Canon (Ui, 1934). D. Derge edition. P. Peking edition. Col. Colophon title.

Toh. 1257 *Rab-gnas-kyi cho-ga'i tshul. Pratiṣṭhâ-vidhi.*
A. Nag-po-pa T. [the author and 'Gos Lhas-btsas]
D. vol. 9 (*Rgyud nya*), pp. 559–564 (P. vol. 56, #2386).
Toh. 1284 *Spyan dbye-ba'i cho-ga. Pratiṣṭhâ-vidhi.*
D. vol. 10 (*Rgyud ta*) pp. 279–80 (P. vol. 56, #2406).
Toh. 1392 *Dpal Dus-kyi 'khor-lo'i rab-tu gnas-pa'i cho-ga. Śrî-kâlacakra-Supratiṣṭhopayika-vidhi.*
A. Dus-kyi 'khor-lo'i zhabs T. Vâgîśvara and Chos-rab
D. vol. 14 (*Rgyud pa*), pp. 48–58 (P. vol. 48, #2108).
Toh. 1487 *Dpal 'Khor-lo sdom-pa'i rab-gnas-kyi cho-ga. Śrî-cakra-saṃvara-supratiṣṭha.*
A. Gnyis-med-rdo-rje T. Vajrapâṇi and Rma-ban Chos-'bar
D. vol. 22 (*Rgyud zha*), pp. 307–17 (P. vol. 52, #2203).
Toh. 1822 *Rab-tu gnas-pa'i cho-ga'i rim-pa. Pratiṣṭhâ-vidhi-krama.*
A. Nag-po-pa T. Nag-po-pa and 'Gos Lhas-btsas
D. vol. 35 (*Rgyud ngi*), pp. 523–531 (P. vol. 62, #2686).
Toh. 1896 *Rab-tu gnas-pa'i cho-ga. Pratiṣṭhâ-vidhi.*
A. Zla-ba'i-'od T. Punyyakîrti and Bsod-nams-rgyal-ba
D. vol. 44 (*Rgyud pi*), pp. 507–518 (P. vol. 66, #2760).
Toh. 1904 *Rab-tu gnas-pa'i cho-ga. Pratiṣṭhâ-vidhi.*
Col. Rab-tu gnas-pa'i cho-ga ye-shes snang-ba
A. Snang-byed-zla-ba T. Dpal-varendrapa and Prajñakîrti
D. vol. 45 (*Rgyud phi*), pp. 16–32 (P. vol. 66, #2768).
Toh. 1905 *Rab-tu gnas-pa'i cho-ga. Pratiṣṭhâ-vidhi-nâma.*
Col. Rab-gnas-kyi cho-ga mdor bsdus-pa
A. Mi-'jigs-pa'i-phyag
D. vol. 45 (*Rgyud phi*), pp. 32–42 (P. vol. 66, #2769).
Toh. 1906 *Rgya che-ba'i tshig bsdus-pa zhes bya-ba rab-tu gnas-pa'i cho-ga. Viśada-pada-saṃgraho-nâma-pratiṣṭhâ-vidhi.*
Col. Translated at E-vaṃ-chos-'khor, patronized by Sa-skyong-dam-pa-dpon-chen Kun-dga'i-bsod-nams-rin-chen dbang-gi-rgyal-po.
A. Dpal Kâ-tsa-zhabs T. Zha-lu Lo-tsâ-ba Dharma-pâla-bhadra
D. vol. 45 (*Rgyud phi*), pp. 42–62.
Toh. 2118 Col. *Rab-tu gnas-pa'i cho-ga.*
A. Sdom-pa-bzang-po [T. Dhamâbhi]
D. vol. 49 (*Rgyud tshi*), pp. 311–316 (P. vol. 68, #2969).
Toh. 2207 *Rab-tu gnas-pa'i rgyan. Pratiṣṭhâ-alaṃkâra.*
A. Nâgârjuna
D. vol. 50 (*Rgyud dzi*), pp. 356–358 (P. vol. 68, #3051).
Toh. 2496 *Sku dang gsung dang thugs rab-tu gnas-pa zhes-bya-ba. Kâya-vâk-citta-su-pratiṣṭhâ-nâma.*
Col. Translated at Vikramaśîla.
A. Dpal Mar-me-mdzad ye-shes
T. The author and Rgya Brtson-'grus-seng-ge
D. vol. 53 (*Rgyud zi*), pp. 508–519 (P. vol. 70, #3322).

Toh. 2497 *Gdugs la-sogs-pa rab-tu gnas-pa dang rnying-pa 'byin-pa'i cho-ga. Cchatrâdi-Pratiṣṭhâ-jîrṇṇodhâra-vidhi.*
Col. The Indian text was obtained from Gnyal, was translated by the order of the Zhva-dmar-cod-pan-'dzin-pa-bzhi—The Fourth Red-hat Karma-pa Chos-kyi-grags-pa Ye-shes-dpal-bzang-po (1453–1524 C.E.) in Sne'u-gdong-rtse.
T. Zha-lu Lo-tsâ-ba Chos-skyong-bzang-po
D. vol. 53 (*Rgyud zi*), pp. 519–522.

Toh. 2521 *Spyan dbye-pa'i cho-ga. Pratiṣṭhâ-vidhi.*
A. Kun-dga'-snying-po
D. vol. 62 (*Rgyud ku*), pp. 253–259 (P. vol. 74, #3344).

Toh. 2522 *Spyan dbye-ba'i cho-ga. Pratiṣṭhâ-vidhi.*
A. Prajñâ-palita [pâlita] T. Dharma-śrî-bhadra and Rin-chen-bzang-po
D. vol. 62 (*Rgyud ku*), pp. 259–264 (P. vol. 74, #3347).

Toh. 2523 *Rab-tu gnas-pa'i cho-ga. Pratiṣṭhâ-vidhi.*
A. Kun-dga'-snying-po T. Śraddhâkara-varma and Rin-chen-bzang-po
D. vol. 62 (*Rgyud ku*), pp. 264–275 (P. vol. 74, #3345).

Toh. 2528 *Rab-tu gnas-pa'i cho-ga rab-gnas-kyi rgyal-po.*
Col. Rnal-'byor-gyi rgyud-kyi rab-tu gnas-pa'i cho-ga rab-gnas-kyi rgyal-po.
D. vol. 62 (*Rgyud ku*), pp. 364–375 (P. vol. 74, #3351).

Toh. 2573 *'Phags-pa 'Jam-dpal-gyi mtshan yang-dag-par brjod-pa'i spyan dbye-pa'i cho-ga. Ārya-Mañjuśrî-nâma-saṃgîti-cakṣu-vidhi.*
Col. 'Phags-pa 'Jam-dpal-gyi mtshan yang-dag-par brjod-pa'i rab-tu gnas-pa'i cho-ga.
A. 'Jam-dpal-bshes-gnyen T. Su-vajra and Chos-kyi-shes-rab
D. vol. 65 (*Rgyud ngu*), pp. 68–74 (P. vol. 75, #3400).

Toh. 2583 *'Phags-pa 'Jam-dpal-gyi rab-tu gnas-pa'i cho-ga. Ārya-Mañjuśrî-pratiṣṭhâ-vidhi.*
A. Śântiṃ-garbha
D. vol. 65 (*Rgyud ngu*), pp. 211–214 (P. vol. 75, #3410).

Toh. 2586 *Spyan dbye-pa'i cho-ga. Netrodghaṭa [Netrodghâṭa]-vidhi.*
Col. Rab-tu gnas-pa'i cho-ga
A. Smṛti T. Smṛti
D. vol. 65 (*Rgyud ngu*), pp. 301–302 (P. vol. 75, #3413).

Toh. 2646 *Rab-gnas-kyi cho-ga mdor bsdus-pa. Pratiṣṭhâ-vidhi-saṃkṣapta* [*saṃkṣipta*].
Col. Rab-tu gnas-pa'i cho-ga mdor bsdus-pa
A. Dad-pa'i-'byung-gnas-go-cha T. Kanaka-varma and Pa-tshab Nyi-ma-grags
D. vol. 68 (*Rgyud ju*), pp. 539–544 (P. vol. 77, #3470).

Toh. 2847 Col. *Rab-tu gnas-pa'i cho-ga.*
A. Ajita-mitra-gupta T. Śrî-jagat [jagan]-mitrânanta [ânanda] and Buddha-śrî-jñâna [Kha-che'i Paṇḍita] R. Gnubs Byams-pa'i dpal-bzang-po
D. vol. 73 (*Rgyud nu*), pp. 369–70 (P. vol. 79, #3668).

Toh. 2958 Col. *'Phags-pa Rdo-rje-rnam-par-'joms-pa'i rab-tu gnas-pa'i cho-ga.*
A. Dpal Mar-me-mdzad-bzang-po
D. vol. 74 (*Rgyud pu*), pp. 80–83 (P. vol. 79, #3783).

Toh. 3113 *Rab-tu gnas-pa'i cho-ga zhes bya-ba. Pratiṣṭhâ-vidhi-nâma.*
Col. The author followed Slob-dpon Kâ-ma-la dhe-nu-pa
A. Padma'i-lcags-kyu (Rigs-ldan) T. Vinaya-candra and Chos-kyi-shes-rab
D. vol. 74 (*Rgyud pu*), pp. 423–427 (P. vol. 80, #3934).

Toh. 3131 *Rab-gnas-kyi cho-ga. Pratiṣṭhâ-vidhi.*
A. Ngag-gi-dbang-phyug-grags-pa T. Don-yod-rdo-rje and Khams-pa Lo-tsâ-ba Ba-ri
D. vol. 74 (*Rgyud pu*), pp. 487–491 (P. vol. 80, #3952).

Toh. 3139 *Rab-tu gnas-pa'i cho-ga. Pratiṣṭhâ-vidhi.*
Col. Rab-tu gnas-pa'i cho-ga thun-mong-pa
A. Sumati-kîrti T. Sumati-kîrti and Prajñâ-kîrti
D. vol. 74 (*Rgyud pu*), pp. 639–641 (P. vol. 80, #3960).

Toh.—*Dpal 'khor-lo sdom-pa'i rab-tu gnas-pa'i cho-ga.*
Śrî-cakra-saṃvara pratiṣṭhâ-vidhi.
A. Mdzes-dga' T. Sumati-kîrti and Prajñâ-kîrti (P. vol. 82, #4619).
Toh.—*Sgyu-'phrul dra-ba rab-tu gnas-pa'i cho-ga'i rim-pa zhes-bya-ba*
Mâya [Mâyâ]-jâla-supratiṣṭha [supratiṣṭhâ]-vidhi-krama-nâma.
A. Rgyal-ba-bzang-po (P. vol. 83, #4770).
Toh.—*Lha dbang-bskur-ba'i cho-ga.*
Col. Rab-gnas-kyi cho-ga (slightly revised version of the old translation).
(P. vol. 87, #5152).

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Toh. 1903 *Argha'i cho-ga. Argha-vidhi.*
Col. Argha'i cho-ga snying-po bsdus-pa zhes-bya-ba
[Gsang-ba 'dus-pa'i rgyud brtan-pa'i argha'i cho-ga snying-po bsdus-pa].
A. Snang-byed-zla-ba T. Varendrapa and Prajñâ-kîrti
D. vol. 45 (*Rgyud phi*), pp. 2–16 (P. vol. 66, #2767).
The Bon-po Tanjur: *Sa-cha rab-gnas.* (Kvaerne, 1974:120).

The following texts contain important passages on consecration.
Toh. 2531 *Kriyâ-saṃgraha-nâma. Bya-ba bsdus-pa zhes bya-ba.*
A. Rigs-kyis-byin-pa [Kuladatta] T. Kîrti-candra and Yar-lungs-pa Grags-pa-rgyal-mtshan
D. vol. 62 (*Rgyud ku*), pp. 454–723 (P. vol. 74, #3354).
Sanskrit: Sharada Rani, *Kriya-saṅgraha* (Śata-piṭaka Series vol. 236, New Delhi, 1977).
Toh. 2652 *Mchod-rten sgrub-pa'i cho-ga.*
Citya-vidhi [*Caitya-vidhi*], [*Caitya-sâdhana-vidhi*].
A. Zhi-ba'i-snying-po [Śânti-garbha]
D. vol. 68 (*Rgyud ju*), pp. 603–612 (P. vol. 77, #3476).
Toh. 3140 *Vajrâvali-nâma maṇḍala-upâyikâ* [*maṇḍalopâyikâ*].
Dkyil-'khor-gyi cho-ga rdo-rje phreng-ba zhes bya-ba.
A. Abhayâkara-gupta T. Abhayâkara-gupta and 'Khor-lo-grags
R1. Shes-rab-dpal R2. Ratna-rakṣita, Râhula-śrî-bhadra, [Nyi-ma'i dbang-po'i-'od-zer, Maṇika-śrî-jñâna] and Chag Chos-rje-dpal R3. Blo-gros-brtan-pa.
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Sanskrit: Sharada Rani, *Vajrâvalî: A Sanskrit Manuscript from Nepal Containing the Ritual and Delineation of Maṇḍalas* reproduced by Lokesh Chandra from the collection of Prof. Raghuvira. (Śata-piṭaka Series vol. 239: New Delhi, 1977).
Toh. 3305 *Vajrâcârya-kriyâ-samuccaya.*
Rdo-rje slob-dpon-gyi bya-ba kun-las btus-pa.
A. 'Gro-ba'i-me-long [Darpaṇâcârya or Jagad-darpaṇa]
T. Mañjuśrî, Blo-gros-rgyal-mtshan [dpal-bzang-po] R. Vajra-śrî
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Kun-dga'-dar-po, (late 15th-early 16th centuries) [Bka'-brgyud-pa]
"'Khor-lo bde-mchog snyan-brgyud lugs-kyi rab-gnas rgyas-'bring-bsdus-gsum 'dod-dgu 'byung-ba'i bang-mdzod." *Bde-mchog Mkha'-'gro Snyan-rgyud* or *Ras-chung Snyan-rgyud* (New Delhi, 1973) vol. 2, pp. 549–583.

Kun-dga'-lhun-grub, Bde-chen-chos-'khor Yongs-'dzin II (1617–1678) ['Brug-pa]
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Kong-sprul Blo-gros-mtha'-yas, 'Jam-mgon (1813–1899) [Bka'-brgyud-pa/Ris-med]
1. "Mchod-rten brgya-rtsa-brgyad gdab-pa'i cho-ga mkhan-chen Zhi-ba-'tshos mdzad-pa-las nyung-ngur bsdus-pa dri-med lam 'jug." *Collected Works* (Paro, 1975) vol. 7, pp. 87–133. Also in *Tibetan Stupa Consecration Texts* (Thimphu, 1979) pp. 181–227.
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Klong-chen-rab-'byams-pa (arranged) (1308–1363) [Rnying-ma-pa]
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"Spa-gro'i tsha-tsha'i rab-gnas shog-gcig-ma." *Sku Gsung Thugs-kyi Rten-la Rab-tu Gnas-pa'i Cho-ga: A Collection of Bonpo Ritual Texts for Use in the Consecration and Vivification of Stûpas, Temples, Images, and Scriptures* (New Thobgyal, H.P., 1973) pp. 257–262.

Khyung-tshang-pa Ye-shes-bla-ma (1115–1176) [Bka'-brgyud-pa]
"Snyan-brgyud chos-skor las: Rab-gnas rgyas-pa'i cho-ga." *Bde-mchog Mkha'-'gro Snyan-rgyud* or *Ras-chung Snyan-rgyud* (New Delhi, 1973) vol. 2, pp. 525–543.

Khri-byang Blo-bzang-ye-shes-bstan-'dzin-rgya-mtsho (1901–1981) [Dge-lugs-pa]
1. "Dgon-gnas Stag-brag Bsam-gtan-gling-du rab-tu gnas-pa'i cho-ga dge-legs rgya-mtsho'i char-'bebs dpal-ldan Smad-rgyud-pa'i phyag-bzhes ltar mdzad rgyu nag-'gros-su bkod-pa." *Collected Works* (New Delhi, 1978) vol. 2, pp. 439–494. Also

in *Dgon-gnas Stag-brag Bsam-gtan-gling-gi Phyag-bzhes Mdo-sngags Chos-spyod* (New Delhi, 1975) vol. 3, pp. 355–454.

2. "Dpal-ldan Stod-rgyud Grwa-tshang-gi phyag-bzhes ltar Gsang-'dus dang Bde-mchog-gi cho-ga dang 'brel-bar rab-gnas dge-legs char-'bebs bya-tshul." *Collected Works* vol. 2, pp. 495–541. Also in *Rgyud-stod Grwa-tshang-gi Chos-spyod* (Bomdila, Arunachal Pradesh, 1977) vol. 4, pp. 567–613. Based on a work by Shar-chen Ngag-dbang-tshul-khrims, under whose name this very same text has been published separately.
3. "Dpal-ldan Stod-rgyud lugs-kyi rab-gnas dge-legs char-'bebs-kyi ngag-'don phyogs-bsgrigs gsal-byed me-long." *Rgyud-stod Grwa-tshang-gi Chos-spyod* (Bomdila, Arunachal Pradesh, 1977) vol. 1, pp. 451–519.

Mkhas-grub-rje Dge-legs-dpal-bzang (arranged) (1385–1438) [Dge-lugs-pa]

"Shog-dril bcu-gsum-pa Mgon-po'i rab-gnas." *Rgyal-po Chen-po Mig-mi-bzang-gi Mtshar-byed Rta'i Rgyal-po-la Zhus-pa'i Dpal Nag-po Chen-po Ye-shes-kyi Mgon-po Phyag-drug-pa'i Rgyud Le'u Brgyad-pa sogs Mkhas-grub Thams-cad Mkhyen-pa Dge-legs-dpal-bzang-gi Mkhas-grub Be-bum-du Grags-pa* short title: *Mkhas-grub Be-bum* (Delhi, 1973) pp. 386–393.

Mkhyen-brtse'i-dbang-po (1819–1892) [Ris-med]

1. "Rab-tu gnas-pa cho-ga mdor-bsdus-pa bkra-shis rdzogs-ldan-gyi sprin-phung." *Sgrub-thabs Kun-btus* (Dehradun, 1970) vol. 10, pp. 463–521.
2. "Rab-gnas bkra-shis 'dod-'jo'i snying-po nye-bar bsdus-pa." *Collected Works* (Gangtok, 1979) vol. 16, pp. 141–164. Also in National Archives, Kathmandu, reel no. E 1834/12, 23 folios. The manuscript is incomplete; it ends on p. 162.4 of the reprinted version.
3. "Rten-gsum rab-gnas-pa'i cho-ga snying-po dril-ba dge-legs char-'bebs." *Ibid.* pp. 225–245. Also in the *Rin-chen Gter-mdzod* (Paro, 1976) vol. 66, pp. 407–427 (where the author/rediscoverer is called Rig-pa-'dzin-pa Mañju-ghoṣa).
4. "Kun-rig-la brten-pa'i rab-tu gnas-pa 'bring-po'i cho-ga phrin-las rab-tu rgyas-byed." *Collected Works* vol. 20, pp. 327–360.

Gung-thang-pa Dkon-mchog-bstan-pa'i-sgron-me (1762–1823) [Dge-lugs-pa]

1. "Rab-gnas dge-legs char-'bebs-kyi phyag-len mtha'-dag gsal-bar bshad-pa legs-byas sprin-gyi sgra-dbyangs." *Collected Works* (New Delhi, 1975) vol. 8, pp. 56–94.
2. "Rab-gnas-kyi lo-rgyus gtso-bor gyur-pa'i bshad-pa." *Ibid.* pp. 95–109.
3. "Bde-bar gshegs-pa'i thugs-kyi rten sa-tstsha 'debs cho-ga dang rab-gnas mdor-bsdus-kyi skor." *Ibid.* pp. 386–400.

Go-ram-pa Bsod-nams-seng-ge (1429–1489) [Sa-skya-pa]

"Rab-gnas cho-ga dge-legs rgya-mtsho." *The Complete Works of the Great Masters of the Sa Skya Sect of the Tibetan Buddhism* (The Toyo Bunko, Tokyo, 1969) vol. 15, pp. 248–257.

Grags-pa-rgyal-mtshan (1147–1216) [Sa-skya-pa]

"Arga'i cho-ga dang rab-tu gnas-pa don gsal-ba." *The Complete Works of the Great Masters of the Sa Skya Sect of the Tibetan Buddhism* (The Toyo Bunko, Tokyo, 1968) vol. 4, pp. 237–252.

Gling-ras-pa Padma-rdo-rje (1128–1188) ['Brug-pa]

1. "Rab-gnas-kyi sa-bcad." *Collected works* (Tashijong, Palampur, 1985) pp. 303–305.
2. "Rab-gnas-kyi cho-ga." *Ibid.* pp. 307–321.

Rgod-kyi-ldem-phru-can (1337–1408) [Rnying-ma-pa]

1. "Sgron-ma drug-gi sgo-nas dang-po sogs gnad gsum 'dus-pa rab-gnas-kyi man-nag." *Chos-nyid rang-gsal-gyi sgrub-thabs* (n.p., n.d.) pp. 477–489.
2. "Rig-'dzin gdung-sgrub-gyi rab-tu gnas-pa'i cho-ga bse-sgrom smug-po nas byon-pa." *Ibid.* pp. 491–525.
3. "Rab-tu gnas-pa'i mcho-ka [cho-ga]: Bkra-shis dpal-'bar 'dzam-glings brgyan (rgyan) 'byon." National Archives, Kathmandu, reel no. E 1260/31, 33 folios.

4. "Rab-tu gnas-pa'i mcho-ga [cho-ga] se- [bse] sgrom-ma'i dag- [ngag] 'don-gyis rim-pa." National Archives, Kathmandu, reel no. E 1264/3, 23 folios.[1]

Rgyal-sras VI Skal-bzang-thub-bstan (b. 1743) [Dge-lugs-pa] (arranged)
"Rab-tu gnas-pa'i cho-ga lag-len-du dril-ba dge-legs rgya-mthso'i char-'bebs zhes-bya-ba dang rab-gnas bsdus-pa ar-chog-gi bde-bklag cho-ga bcas." *Rnam-pa rgyal-ba'i grwa-tshang phan-bde legs-bshad gling-'dus sde'i zhal-'don-gyi rim-pa phyogs-gcig-tu sdebs-pa* (Delhi, 1977) vol. 2, pp. 2–78.

Ngag-dbang-chos-kyi-rgyal-mtshan, Cog-ra[gra] VII (early 20th century) ['Brug-pa]
"Bde-mchog lhan-skyes-kyi dkyil-chog bdud-rtsi'i gter-bum dang 'brel-ba'i rab-gnas mdor-bsdus." *Rtsib-ri Spar-ma* (Darjeeling, 1984) vol. 11, pp. 101–124. Also published separately under the same title in 12 folios (n.p., 1969); and in National Archives, Kathmandu, reel no. E 798/11.

Ngag-dbang-legs-grub = Ngag-dbang-blo-gros-snying-po-gzhan-phan-mtha'-yas-pa'i-'od-zer (1874–1952) [Sa-skya-pa]

1. "Rab-gnas dpal-'byor rgya-mtsho-mar grags-pa'i lag-len dang ngag-'don-gyi rim-pa mtho-ris legs-byas-kyi rdzing-ring." *Lam-'bras Tshogs-bshad* (Dehra Dun, H.P., 1985) vol. 6, pp. 523–619. Also in *Rgyud-sde Kun-btus* ed., Blo-gter-dbang-po (Delhi, 1972) vol. 29, pp. 480–576.
2. "Dpal Kye-rdo-rje'i rnal-'byor-la brten-pa'i rab-gnas mdor-bsdus-pa dpal-'byor rgya-mtsho srub skyes lha'i bcud-len." *Lam-'bras Tshogs-bshad* (Dehra Dun, H.P., 1985) vol. 6, pp. 483–521. Also in *Rgyud-sde Kun-btus* vol. 29, pp. 577–615.
3. "Tshe-dpag-med Lha-dgu'i dkyil-'khor-la brten-pa'i rab-gnas bsod-nams rgya-mtsho." *Rgyud-sde Kun-btus* vol. 2, pp. 168–196.
4. "Ngan-song sbyong-rgyud-nas bshad-pa'i sbyin-sreg ro-sreg mchod-rten-gyi cho-ga rab-gnas mdor-bsdus-pa'i lag-len shin-tu gsal-bar." *Rgyud-sde Kun-btus* (Delhi, 1971) vol. 6, pp. 253–295. Also in *Sa-skya-pa'i Lugs-kyi Kun-rig Cho-ga'i Skor* (Dehradun, 1985) work *Ja* in 27 folios.

Ngor-chen Kun-dga'-bzang-po (1382–1456) [Sa-skya-pa]
"Dpal Gsang-ba-'dus-pa'i rab-gnas-kyi cho-ga bkra-shis rgya-mtsho." *The Complete Works of the Great Masters of the Sa Skya Sect of the Tibetan Buddhism* (The Toyo Bunko, Tokyo, 1969) vol. 10, pp. 138–151.

Dngul-chu Dharma-bhadra (1772–1851) [Dge-lugs-pa]
"Rab-gnas legs-bshad gnad-bsdus." *Collected Works* (New Delhi, 1980) vol. 5, pp. 181–192. Also in National Archives, Kathmandu, reel no. A 767/2 (there are a number of texts under this number; the consecration text appears towards the end).

Rnga-rgod Nam-mkha'-seng-ge (1712–1780) [Dge-lugs-pa]
"Rab-gnas-kyi cho-ga phan-bde'i ku-mud bzhad-pa'i zla-shel." *Collected Works* (Delhi, 1982) vol. 1, pp. 447–463.

Lcang-skya I Ngag-dbang-(blo-bzang)-chos-ldan (1642–1714) [Dge-lugs-pa]

1. "Gzungs-gzhug dang gnod-sbyin 'khor-lo sogs rab-gnas bya-tshul phun-tshogs char-'bebs." Collected Works *The Tibetan Tripitaka* Peking edition, [extra volumes] (Tokyo-Kyoto, 1961) no. 6302, vol. 164, pp. 90.2.1–93.1.7.
2. "Rab-gnas bkra-shis snye-ma'i lhan-'thabs." *Ibid.* no. 6303, pp. 93.1.7–98.2.2.
3. "Rab-gnas dge-legs rgya-mtsho'i char-'bebs zhes-bya-ba'i zur-'debs." *Ibid.* no. 6304, pp. 98.2.2–101.5.1. Also in *Stod-rgyud Grwa-tshang Chos-spyod* (Bomdila, Arunachal Pradesh, 1975) vol. 1, pp. 427–449.
4. "Srung-pa rab-gnas bya-tshul." *Ibid.* no. 6305, pp. 101.5.1–102.5.2.
5. "Rab-gnas mdor-bsdus lag-tu blang-bde." *Ibid.* no. 6309, pp. 113.4.6–116.3.3.
6. "Rab-gnas rta-thog-ma'i ngag 'don nag 'gros-su bkod-pa." *Stod-rgyud Grwa-tshang Chos-spyod* (Bomdila, Arunachal Pradesh, 1975) vol. 1, pp. 373–383. Also in *Dgon-*

[1] The title page of this text was mistakenly exchanged with that of the following one Bar-mdo- [do] la skyobs-ma'i smon-sam [smon-lam] bsal- [gsal] ba'i med song [me-long] reel no. E 1264/4.

gnas Stag-brag Bsam-gtan-gling-gi Phyag-bzhes Mdo-sngags Chos-spyod (New Delhi, 1975) vol. 3, pp. 454–468.

Lcang-rgyab Khri-zur Mkhyen-rab-yon-tan-rgya-mtsho, the 88th Dga'-ldan-khri Rin-po-che, abbot (1914–1919) [Dge-lugs-pa]

"Lo-gyon ril-bu'i sbyar-thabs dang/ de'i las-chogs-nas byung-ba'i ril-sgrub/ gzhan-yang nyer-mkho 'ga'-zhig bcas." (but *dkar-chag* title: "Lo-gyon ril-bu'i sbyar-thabs dang las-tshogs ril-sgrub/ kel-rtsis rab-gnas bshad-pa bcas)" *Collected Works* (New Delhi, 1976) pp. 111e–122e.

Lcang-lung Paṇḍi-ta Ngag-dbang-blo-bzang-bstan-pa'i-rgyal-mtshan (1770–1846) [Dge-lugs-pa]

"Rab-gnas mdor-bsdus bya-tshul." *Collected Works* (Delhi, 1975) vol. 1, pp. 175–182.

Cha-har Dge-bshes Blo-bzang-tshul-khrims, (1740–1810) [Dge-lugs-pa]

"Rab-gnas-kyi cho-ga dngos-grub kun-'byung." *Collected Works* (New Delhi, 1973) vol. 4, pp. 601–608.

Mchog-'gyur-gling-pa (1829–1870) [Rnying-ma-pa]

"Bla-ma'i thugs sgrub bar-chad kun-sel-gyi cha-lag khrus-kyi cho-ga zla-ba'i bdud'-rtsi." *Rin-chen gter-mdzod* (Paro, 1978) vol. 68, pp. 423–437.

'Jam-dbyangs-bzhad-pa I Ngag-dbang-brtson-'grus (1648–1721/2) [Dge-lugs-pa]

1. "Rab-gnas-kyi cho-ga bklags-pas don-grub dge-legs-kyi gter-chen bkra-shis rab-rgyas." *Collected Works* (New Delhi, 1974) vol. 1, pp. 374–421.
2. "Rab-gnas bkra-shis snye-ma'i zur-rgyan dgos-'dod kun-ster." *Ibid.* pp. 422–438.
3. "Rab-gnas-kyi bshad-pa kun-mkhyen chen-po 'Jam-dbyangs-bzhad-pa'i-rdo-rjes mdzad-par grags-pa." *Ibid.* (New Delhi, 1972) vol. 4, pp. 667–680.

'Jam-dbyangs-bzhad-pa II Dkon-mchog-'jigs-med-dbang-po (1728–1791) [Dge-lugs-pa]

"Rab-gnas-kyi bshad-pa skal-bzang kha-'byed." *Collected Works* (New Delhi, 1971) vol. 9, pp. 841–857.

'Jig-rten-mgon-po Rin-chen-dpal, 'Bri-gung-chos-rje (1143–1217) ['Bri-gung-pa]

1. "Chos-rje rin-po-che'i rab-gnas-kyi lde-mig zhal-gdams." *Collected Writings* (New Delhi, 1970) vol. 4, pp. 184–189.
2. "Rab-tu gnas-pa'i cho-ga'i rim-pa." *Ibid.* pp. 189–190.
3. no title, first line: "Na-mo ratna-gu-ru/ 'di-ltar rab-tu gnas-pa gshegs-su gsol-ba dang." *Ibid.* pp. 26–9.

'Jigs-med-gling-pa, Kun-mkhyen (1729/30–1798) [Rnying-ma-pa]

1. "Rab-gnas-kyi rgyud-las gsung-pa'i mchod-phreng kun-tu rgyu." *Collected Works* (Gangtok, 1975) vol. 8 (*Klong-chen Snying-thig*, part 2) pp. 1357–1359.
2. "Rten-gsum rab-tu gnas-pa'i cho-ga bkra-shis 'dod-'jo." *Collected Works* vol. 8, pp. 1361–1415. Also in *Rin-chen Gter-mdzod* (Paro, 1978) vol. 108, pp. 687–736.
3. "'Khor-los mtshon-pa'i gsung-rten spyi-khyab-la rab-gnas bya-ba'i cho-ga phyag-rgya bzhi-ldan." *Collected Works* (Paro, Bhutan, 1985) vol. 8, pp. 253–263.

Rje Mkhan-po XIII Yon-tan-mtha'-yas (1724–1783) ['Brug-pa]

1. "Bde-mchog dpal-po gcig-pa'i rab-gnas-kyi cho khrigs gzhan-phan nor-bu." *Collected Works* vol. 2, (n.p., 1975) first work.
2. "Thub-dbang-la brten-pa'i rab-gnas bsdus-pa Rje-btsun Shâkya-rin-chen-gyi mdzad-srol." *Ibid.* second work.

Nyang-ral Nyi-ma-'od-zer (1124–1192) [Rnying-ma-pa]

"Bka'-brgyad bde-gshegs-'dus-pa-las byin-brlabs rab-gnas-kyi cho-ga." *Bka'-brgyad Bde-gshegs 'Dus-pa* (Paro, 1979) vol. 5, pp. 283–319.

Nyi-ma-bstan-'dzin (1813–1875) [Bon-po]

"'Gu-ru Rno-rtse'i [Gu-ru Rnon-rtse'i] rab-gnas." *Rtsa gsum Bon-skyong spyi-bsdus-kyi sgrub-skor* (Dolanji, 1985) pp. 229–231.

Nyin-rdzong Khri-pa Dkon-mchog-don-grub-chos-dbang (b. 1656) ['Bri-gung-pa]

"Rab-gnas rgyud don rab-gsal-gyi lag-len." *Collected Works* (Bir, H.P., 1985) pp. 37–43.

Târanâtha (b. 1575) [Jo-nang-pa]
1. "Rab-gnas-kyi cho-ga 'gro-phan rgyas-byed." *Collected Works* (Leh, 1985) vol. 13, pp. 613–657. Also in National Archives, Kathmandu, reel no. A 749/1, 23 folios.
2. "Rab-gnas 'gro-phan rgyas-byed-kyi lhan-thabs chos-rgyas." *Ibid.* pp. 659–689. Also in National Archives, Kathmandu, reel no. B 635/3, 16 folios.

Gter-bdag-gling-pa 'Gyur-med-rdo-rje (1646–1714) [Rnying-ma-pa]
1. "Sku gsung thugs-kyi-rten rab-tu gnas-pa'i cho-ga rgyud dang man-ngag-gi don rab-tu 'char-bar byed-pa'i 'grel-byed legs-par bshad-pa'i rol mtsho." *Methods for the Consecration and Vivification of Buddhist Icons, Books and Stupas* (Tashijong, Palampur, 1970) pp. 1–36 [first text].
2. "Rab-gnas dge-legs 'dod-'jo'i yon-bdag bsgo-ba'i stong thun nyer mkho." *Ibid.* pp. 1–19 [second text] Also in the *Rin-chen Gter-mdzod* (Paro, 1976) vol. 66, pp. 329–352 and in *Rnying-ma Bka'-ma Rgyas-pa* (Darjeeling, 1982–3) vol. 21, pp. 125–153.
3. "Rab-gnas yon-bsgo'i stong thun snying-por dril-ba." *Methods for the Consecration and Vivification of Buddhist Icons, Books and Stupas* pp. 20–24 [third text] Also in the *Rin-chen Gter-mdzod* (Paro, 1976) vol. 66, pp. 353–359; in *Rnying-ma Bka'-ma Rgyas-pa* vol. 21, pp. 155–163; and in National Archives, Kathmandu, reel no. E 1834/13, 5 folios.
4. "Rten-gsum rab-tu gnas-pa'i cho-ga dge-legs 'dod-'jo." *Rin-chen Gter-mdzod* vol. 66, pp. 273–327. Also in *Rnying-ma Bka'-ma Rgyas-pa* vol. 21, pp. 61–124.
5. "Rab-tu gnas-par byed-pa'i cho-ga'i lag-len gsal-bar byed-pa legs-par bshad-pa'i rol mtsho." *Rin-chen Gter-mdzod* vol. 66, pp. 361–406. Also in *Rnying-ma Bka'-ma Rgyas-pa* vol. 21, pp. 169–223.
6. "Zab-lam bde-gshegs kun-'dus las: Rab-gnas ye-shes byin-'bebs." *Thugs-rje-Chen-po Bde-gshegs Kun-'dus Chos-skor* (selection) (Dehra Dun, 1975) vol. 1, pp. 225–233.
7. "Thugs-rje chen-po bde-gshegs kun-'dus-kyi rab-gnas ye-she byin-'bebs-kyi cho-ga'i gsal-byed." *Ibid.* pp. 485–507.
8. "Rab-tu gnas-par byed-pa'i cho-ga mdor-bsdus-pa rgyud-don snying-po." National Archives, Kathmandu, reel no. L 112/20, 16 folios. Authorship questionable.

Thu'u-bkwan Blo-bzang-chos-kyi-nyi-ma (1737–1802) [Dge-lugs-pa]
"Rta-mgrin gsang-sgrub-kyi sgo-nas rab-gnas byed-tshul byin-rlabs-kyi rol mtsho." *Collected Works* (New Delhi, 1971) vol. 6, pp. 695–722.

Dad-pa Mkhan-po, Blo-bzang-thugs-rje (@1770–@1835) [Dge-lugs-pa]
1. "Rab-gnas chen-mo'i skabs-kyi bshad-pa bya-tshul 'dod-rgu'i dpal-ster." *Collected Works* (New Delhi, 1976) pp. 65d–73d. Also in National Archives, Kathmandu, reel no. E 864/2.
2. *Gsang Bde 'Jigs Gsum so-so dang 'brel-ba'i rab-tu gnas-pa'i cho-ga dge-legs rgya-mtsho'i char-'bebs-kyi zin-bris dwangs-shel me-long.* 90 pp. (Tibetan Cultural Press: Dharamsala, n.d.)

Dam-tshig-rdo-rje, compiled and arranged (19th century) (Khal-kha) [Dge-lugs-pa]
1. "Dpal Padma-dbang-chen Yang-gsang Khros-pa'i dkyil-chog-gi cha-lag slob-ma lhag-gnas dang dkyil-'khor rab-gnas bya-tshul bde-chen lam-stegs la." *Padma Dbang-Chen Rta-mgrin Yang-gsang Khros-pa'i Chos-skor.* (Delhi, 1979) vol. 2, pp. 248–261.
2. "Sku gsung thugs rten rab-tu gnas-pa'i cho-ga dge-legs kun-'byung la." *Ibid.* vol. 3, pp. 246–263.

Dil-dmar Dge-bshes Bstan-'dzin-phun-tshogs (18th century)
"Rab-gnas-kyi rgyas-bshad 'jam-mgon dgyes-pa'i bzhad-gad phun-tshogs bkra-shis cha-brgyad." *Rab-gnas rgyas-bshad* (Tashijong, Palampur, 1970) pp. 1–62.

Gdong-thog Bstan-pa'i rgyal-mtshan, Tre-hor [Dhongthog T.G.] (1933–) [Sa-skya-pa]
"Rab-gnas mdor-bsdus bya-tshul." *Gsang-chen Chos-kyi Bdud-rtsis Myos-pa'i Mgrin-glu Thol-byung Dad-pa'i Rang-sgra* [first title] (New Delhi, 1978) pp. 7–8.

Bdud-'joms Rin-po-che 'Jigs-bral-ye-shes-rdo-rje (1904–1987) [Rnying-ma-pa]

1. "Zab-lam mkha'-'gro'i phrin-las dang 'brel-bar rab-gnas-kyi cho-ga mdor-bsdus bkra-shis char-'bebs." *Collected Writings* (Kalimpong, 1979) vol. 16, pp. 203–218.
2. "Rab-gnas-kyi cho-ga" contained in "Dkyil-'khor thams-cad-kyi ngo-bo bla-ma mchod-pa'i cho-ga gzhan-phan phrin-las dang bcas-pa tshogs-chen shing-rta." *Ibid.* vol. 15, pp. 65–75.

'Dul-'dzin Grags-pa-rgyal-mtshan (1374–1434) [Dge-lugs-pa]

1. "Rab-gnas rgyas-ba'i zin-bris." *Collected Works of Tsong-kha-pa* (New Delhi, 1979) vol. 13, pp. 337–407. Also in National Archives, Kathmandu, reel no. E 857/25.
2. "Rab-tu gnas-pa'i cho-ga rgyas-'bring-bsdus-gsum bkra-shis rgyas-byed yid-bzhin nor-bu." *Dkyil-'khor brgya-rtsa nor-bu phreng-ba* (New Delhi, 1983) vol. 2, pp. 41–108.

Paṇ-chen Bla-ma I Blo-bzang-chos-kyi-rgyal-mtshan (1570–1662) [Dge-lugs-pa]

"Rab-tu gnas-pa'i cho-ga lag-len-du dril-ba dge-legs rgya-mtsho'i char-'bebs." *Collected Works* (New Delhi, 1973) vol. 4, pp. 813–874. Also in the National Archives, Kathmandu, reel no. E 850/2, 34 folios and E 890/17, 29 folios (printer colophon is missing in both).

Paṇ-chen Bla-ma III [Blo-bzang] Dpal-ldan-ye-shes (1738?–1780) [Dge-lugs-pa]

"Shangs Dga'-ldan-bde-chen-rab-rgyas-gling chen-po'i gtsug-lag-khang rten dang brten-par bcas-pa gsar bskrun skabs Skyabs-mgon chen-pos mdzad-pa'i dpal Rdo-rje-'jigs-byed-kyi sgo-nas rab-tu gnas-pa'i cho-ga mdor-bsdud bya-tshul." *Collected Works* (New Delhi, 1978) vol. 7, pp. 71–79. Also in *Bkra-shis Lhun-po'i Rgyud-pa Grwa-tshang-gi Rig-sngags 'Chang-ba-rnams-kyi 'Don-cha'i Rig-pa* (Delhi, 1975) vol. 2, pp. 431–439.

Paṇchen Lama VI Chos-kyi-nyi-ma (1883–1937) [Dge-lugs-pa]

1. "Rab-bshad dge-legs yongs-'du'i snye-ma." *Collected Works* (New Delhi 1974) vol. 3, pp. 281–289.
2. "Rab-bshad dge-legs gru-char 'jo-pa'i sprin-phung." *Ibid.* pp. 290–301.
3. "Rab-bshad dge-legs sgo-brgya 'byed-pa'i lde-'phrul." *Ibid.* pp. 302–311.

Padma-dkar-po, Kun-mkhyen (1527–1592) ['Brug-pa]

"Bla-med lugs-kyi rab-gnas-kyi cho-ga yan-lag bzhi-pa." *Collected Works* (Darjeeling, 1974) vol. 16, pp. 607–630.

Padma-'phrin-las Rdo-rje-brag Rig-'dzin (1641–1717) [Rnying-ma-pa]

"Rab-tu gnas-pa'i rnam-par nges-pa rgyud-don rgya-mtsho gsal-bar byed-pa nor-bu'i snying-po." *Rituals of Rdo-rje-brag* (Leh, 1973) vol. 1, pp. 1–285.

Phag-mo-gru-pa Rdo-rje-rgyal-po (1110–1170) [Bka'-brgyud-pa]

1. "Rab-gnas dpe-mdzod-ma." *Collected Works* (Gangtok, 1976) vol. 1, pp. 645–672.
2. "Khro-phu-ba'i Dge-bshes Rgyal-tshas zhu-ba rab-gnas tshig-don." *Ibid.* pp. 673–686.
3. "Rab-gnas gsang-sngags-lugs dang mdo-lugs-ma." *Ibid.* pp. 687–700.
4. "Rab-gnas sa-bcu-ma Jo-bo-rje-la bstod-pa." *Ibid.* pp. 701–722.

Phrin-las-rgya-mtsho, Sgrub-sde Sprul-sku (19th century) [Bka'-brgyud-pa/Ris-med]

"Rab-gnas yon-bsgo'i skabs-kyi stong-thung (gtong-thun) 'jug bde phun-tshogs bkra-shis cha-brgyad." *Rab-gnas rgyas-bshad* (Tashijong, Palampur, 1970) pp. 63–88.

'Phags-pa Blo-gros-rgyal-mtshan (1235–1280) [Sa-skya-pa]

"Rab-tu gnas-pa'i phyag-len mdor-bsdus." *The Complete Works of the Great Masters of the Sa Skya Sect of the Tibetan Buddhism* (The Toyo Bunko, Tokyo, 1968) vol. 7, pp. 36–38.

Bu-ston Rin-chen-grub (1290–1364) [Zha-lu-pa]

1. "Dpal Dus-kyi 'khor-lo'i rab-tu gnas-pa'i cho-ga bkrà-shis dpal-'bar." *Collected Works* (New Delhi, 1965) vol. 5, pp. 483–543.
2. "Rab-gnas bkra-shis rgyas-byed" *dkar-chag title*: "Rnal-'byor rgyud dang mthun-ba'i rab-gnas-kyi cho-ga bkra-shis rab-tu gnas-pa." *Ibid.* (New Delhi, 1968) vol. 12, pp. 479–541.

3. "Rab-gnas bkra-shis rgyas-byed cho-ga'i sdom-don." *Ibid.* pp. 543–545.
4. "Mi-'khrugs-pa-la brten-nas rab-tu gnas-pa'i cho-ga byed-thabs phun-tshogs dpal-'byung." *Ibid.* (New Delhi, 1971) vol. 27, pp. 627–642.

Brag-phug Dge-bshes Dge-'dun-rin-chen (1926–) ['Brug-pa]
1. "Bde-mchog bcu-gsum-ma dang sbyar-ba'i rab-gnas shin-tu rgyas-pa rgyud lung man-ngag-gi bang-mdzod (rab-gnas rgyas-pa)." *Rituals of the Thirteen Deity Mandala of Cakrasamvara of the Bhutanese Tradition* (Thimphu, 1978) vol. 1, pp. 187–361. Also in his *Collected Works* (Mandi, H.P., 1985) vol. 5, pp. 453–627.
2. "Bla-med lugs-kyi bskyed cho-ga dang sbyar-ba'i rab-gnas 'bring-po sta-gon dang bcas-pa (rab-gnas 'bring-po)." *Rituals of the Thirteen Deity Mandala of Cakrasamvara of the Bhutanese Tradition* vol. 1, pp. 363–425. Also in his *Collected Works* vol. 5, pp. 629–691.
3. "Rab-gnas-kyi cho-ga shin-tu bsdus-pa khang-bzang rab-gnas-su grags-pa (rab-gnas bsdus-pa)." *Rituals of the Thirteen Deity Mandala of Cakrasamvara of the Bhutanese Tradition* pp. 427–442. Also in his *Collected Works* vol. 5, pp. 693–708.
4. "Bde-mchog rab-gnas yan-lag bzhi-pa sta-gon dang bcas-pa bklag- chog-tu bkod-pa." *Collected Works* vol. 5, pp. 709–837.

Bru Rgyal-ba-g.yung-drung (1242–1290) [Bon-po]
"Rab-gnas don-gsal khrig-ma." *Sku Gsung Thugs-kyi Rten-la Rab-tu Gnas-pa'i cho-ga: A Collection of Bonpo Ritual Texts for Use in the Consecration and Vivification of Stûpas, Temples, Images, and Scriptures* (New Thobgyal, H.P., 1973) pp. 29–127.

Blo-gter-dbang-po (ca. 1847–ca. 1914) [Sa-skya-pa/Ris-med]
"Rab-gnas mdor-bsdus dge-legs rin-po-che'i 'byung-gnas." *Sgrub-thabs Kun-btus* (Dehra Dun, 1970) vol. 10, pp. 522–535.

Dbal-mang Dkon-mchog-rgyal-mtshan (1764–1853) [Dge-lugs-pa]
"Rab-gnas-kyi phyag-len mthong-brgyud zin-bris." (Notes made by Dbal-mang on the teachings of the 'Jam-dbyangs-bzhad-pa tradition). *Collected Works* (New Delhi, 1974) vol. 7, pp. 479–531b.

Dbang-chen-'bum, Ban-chung [Rnying-ma-pa]
"Rab-gnas dge-legs 'dod-'jo'i lag-len mkhas-pa dga'-bskyed." National Archives, Kathmandu, reel no. E 1885/4, 26 folios. Written in the tradition of Smin-gling monastery in Zhe-chen-bstan-gnyis-dar-rgyas-gling. In text no. E 1885/5 the author's name is Dâ-ri-dra-ba Dbang-chen-'bum.

'Ba'-ra-ba Rgyal-mtshan-dpal-bzang (1310–1391) ['Ba'-ra-ba]
"Rab-gnas-kyi cho-ga bkra-shis-kyi gter-mdzod." *Collected Writings* (Dehra Dun, 1970) vol. 10, pp. 549–583.

'Bri-gung Rgyal-dbang Rin-chen-phun-tshogs [Gter-ston Gnam-lcags-me-'bar] (1509–1557) ['Bri-gung Bka'-rgyud-pa]
"Dgongs-pa yang-zab las rtsa gsum las byang dang 'brel-ba'i rab-gnas shin-tu bsdus-pa bkra-shis 'byam-klas." *Dam-chos Dgongs-pa Yang-zab-kyi Chos-skor* (Bir 1975) vol. 1, pp. 251–83.

'Brug-chen III 'Jam-dbyangs-chos-kyi-grags-pa (arranged) (1478–1523) ['Brug-pa]
"Rab-tu gnas-pa'i cho-ga byin-rlabs dpal-'bar." *Ras-chung snyan-rgyud gsar-ma* (Tashijong, Palampur, 1985) vol. 1, pp. 319–383.

'Brug-chen VIII Kun-gzigs-chos-kyi-snang-ba (1768–1822) ['Brug-pa]
1. "Dpal-gyi Bsam-yas rab-gnas dus bkra-shis rdzas brgyad dang rgyal-srid sna bdun-gyi bshad-pa mdor-bsdus." *Collected Works* (Rewalsar, 1985) vol. 2, pp. 785–796. Also in *Rab-gnas rgyas-bshad* (Tashijong, Palampur, 1970).
2. "Bla-med lugs-kyi rab-gnas-kyi cho-ga yan-lag bzhi-pa." *Collected Works* vol. 16, pp. 607–630.

Ma-ṇi Bka'-'bum (Punakha blocks)
"Rab-gnas of Thugs-rje chen-po, phyi-nang-gsang don-rtags." vol. 1, pp. 439–40.

Mi-pham-rgya-mtsho, 'Jam-mgon 'Ju (1846–1912) [Rnying-ma-pa/Ris-med]
"Rten-la rab-gnas sgrub-pa'i cho-ga'i snying-po dge-legs dpal-'phel." *Collected Works* (Gangtok, 1974) vol. 6, pp. 739–766.

Mi-pham Chos-kyi-dbang-phyug {?Zhwa-dmar VI (1584–1630)?} [Karma Bka'-brgyud-pa]
"Rab-gnas-kyi cho-ga 'khrul-med rgyud-sde'i yang-snying bkra-shis char-'bebs." 22 folios. (photocopy received from 'Phreng-po Rin-po-che, Bodhanath).

Rmor-chen Kun-dga'-lhun-grub (1654–1726) [Sa-skya-pa]
1. "Rab-gnas-kyi yon-bsgo'i bshad-pa legs-bshad 'od-kyi snye-ma." *Sgrub-thabs Kun-btus* (Dehradun, U.P., 1970) vol. 13, pp. 535–545.
2. "Kun-rig-la brten-pa'i rab-tu gnas-pa 'bring-po'i cho-ga phrin-las rab-tu rgyas-byed." *Ibid.* pp. 666–688.

Tshe-dbang-rdo-rje, Rigs-sras? [Rnying-ma-pa?]
"Rab-gnas-kyi cho-ga shin-tu bsdus-pa'i lag-len." (first line of text) National Archives, Kathmandu, reel no. D 111/35, 4 folios. Reel no. L 61/8 has the same title. It was written at the request of Tshe-dbang-rdo-rje, Rigs-sras. The question of the authorship of these two texts needs further examination. (According to the entry to this text, it has 17 folios, however, the consecration text ends on fol. 3).

Zhabs-drung Thugs-sprul IV 'Jigs-med-nor-bu (1831–1861) ['Brug-pa]
"Bla-ma nor-bu rgya-mtsho'i cha-lags rab-gnas don-gsal me-long-gi cho-ga khrigs-bklags chog-tu bkod-pa rab-gsal snang-ba'i mu-khyud." *Collected Works* (Thimphu, Bhutan, 1984) pp. 575–621.

Zhig-po-gling-pa Gar-gyi-dbang-phyug (1524–1583) [Rnying-ma-pa]
"Thugs-rje chen-po'i khor-ba-las sgrol-las, Sku gsung thugs-kyi rten-gyi rab-gnas-kyi cho-ga bde-chen rab-brtan." *Thugs-rje chen-po 'khor-ba-las sgrol-gyi chos-skor* (Gangtok, 1976) vol. 1, pp. 269–299.

Zhu-chen Tshul-khrims-rin-chen (1674–1774) [Sa-skya-pa]
1. "Gur-gyi-mgon-po'i sku-rten thun-mong-ma-yin-pa'i rab-gnas zha- bdun-mar grags-pa'i cho-ga dmigs-rim bcas-pa'i ngag-'don bstan-srung dgyes-pa'i bzhad-sgra." *Collected Works* (New Delhi, 1973) vol. 3, pp. 207–218.
2. "Rten-'brel zab-mo'i srung-ba'i 'khor-lo rab-tu gnas-pa'i cho-ga rnam-gsal sgron-ma." *Ibid.* pp. 257–287.
3. "Rab-tu gnas-pa'i cho-ga dpal-'byor rgya-mtsho'i 'don-brjod-la nye-bar mkho-ba'i zur-rgyan mtshar-sdug 'gram chang." *Ibid.* vol. 4, pp. 96–119.

Rin-chen-gling-pa (19th century) [Rnying-ma-pa]
"Thugs-rje-chen-po 'brel-tshad rang-grol-las: Rten-gsum rab-tu gnas-pa'i cho-ga byin-rlabs char-rgyun." *The Vajrasattva and Avalokiteśvara Cycles of Revealed Practice* (Delhi, 1979) pp. 543–559.

La-byi'i-btsun-pa Shes-rab-'od-zer [Bon-po]
"Rten gsum-gyi phyag-bzhes." *Sku Gsung Thugs-kyi Rten-la Rab-tu Gnas-pa'i cho-ga: A Collection of Bonpo Ritual Texts for Use in the Consecration and Vivification of Stûpas, Temples, Images, and Scriptures* (New Thobgyal, H.P., 1973) pp. 1–27.

Shes-rab-rgyal-mtshan, Mnyam-med (1356–1415) [Bon-po]
"Mnga'-dbul bkra-shis gter-mdzod." *Sku Gsung Thugs-kyi Rten-la Rab-tu Gnas-pa'i cho-ga: A Collection of Bonpo Ritual Texts for Use in the Consecration and Vivification of Stûpas, Temples, Images, and Scriptures* (New Thobgyal, H.P., 1973) pp. 263–279.

Gshen-chen Klu-dga' [rediscoverer] (996–1035) [Bon-po]
1. "Sku'i rab-gnas bstan-pa'i srog-mkhar." *Sku Gsung Thugs-kyi Rten-la Rab-tu Gnas-pa'i cho-ga: A Collection of Bonpo Ritual Texts for Use in the Consecration and Vivification of Stûpas, Temples, Images, and Scriptures* (New Thobgyal, H.P., 1973) pp. 129–143.
2. "Zhi-rgyan bcu-gsum-gyi mnga'-dbul." *Ibid.* pp. 145–149.
3. "Rab-gnas-kyi gsung-gis [gi] kleg-paṃ [gleg-bam]." *Ibid.* pp. 151–189.
4. "Thugs-kyi rab-gnas." *Ibid.* pp. 191–203.

Sa-skya Khri-chen Ngag-dbang-kun-dga'-theg-chen-dpal-'bar (1945–) [Sa-skya-pa]
Dpal-chen Rdo-rje Phur-pa-yi/ Rab-gnas Byin-rlabs 'Dod-dgu'i Char/ Lnga Bdo'i Mi-mthun Rgud Tshogs Me/ Zhi-byed Thugs-rje'i Rgya-mtsho/ (Dehradun, 1981).

Sangs-rgyas-rgya-mtsho, Sde-srid (1635–1705) [Dge-lugs-pa]

"Rab-tu gnas-pa'i skor brjod-pa'i sgra." *Mchod-sdong 'Jam-gling Rgyan-gcig Rten Gtsug-lag-khang Dang Bcas-pa'i Dkar-chag Thar-gling rgya-mtshor Bgrod-pa'i Gru-rdzing Byin-rlabs-kyi Bang-mdzod* (New Delhi, 1973) vol. 2, pp. 151–356.

Sangs-rgyas-rdo-rje, Mkhas-dbang (1569–1645) [Bka'-brgyud-pa]

"Rten gsum rab-tu gnas-pa'i yan-lag dang-po gdon-chen bco-lnga zhi-bar byed-pa'i thabs 'chi-med bdud-rtsi'i bum-bzang." *Responses to Various Polemical Writings* (Rewalsar, 1985) pp. 517–533.

Sum-pa Mkhan-po Ye-shes-dpal-'byor (1704–1788) [Dge-lugs-pa]

"Sku gsung thugs rten rab-gnas bya-tshul rgyas-'bring bsdus-pa'i lag-len cha-lag dang bcas-pa." *Collected Works* (New Delhi, 1975) vol. 4, pp. 447–569.

Sle-lung Rje-drung Bzhad-pa'i-rdo-rje (b. 1697) [Dge-lugs-pa]

"Gar-gyi dbang-phyug gsang-ba ye-shes-kyi mkha'-'gro-ma'i sgo-nas rab-tu gnas-pa'i cho-ga tshangs-pa'i rnga-sgra." *Gsang-ba Ye-shes-kyi Chos-skor* (New Delhi, 1974) vol. 4, pp. 334–370. Cf. Schuh 1985, #170.

Bsod-nams-rtse-mo (1142–1182) [Sa-skya-pa]

1. "Bzang-po yongs-bzung-gi rab-gnas-kyi ṭi-ka." *The Complete Works of the Great Masters of the Sa-skya Sect of the Tibetan Buddhism* (The Toyo Bunko, Tokyo, 1968) vol. 2, pp. 109–112. Also as the first part of "Dpal Kye'i-rdo-rje'i rab-gnas dang sbyin-bsreg-gi cho-ga." *Miscellaneous Writings on the Hevajra and Cakrasamvara Tantras* (Sakya Center: Dehradun, 1985) pp. 345–380 (on pp. 345–362).
2. "Dpal Kye'i-rdo-rje rab-tu gnas-pa bzang-po drug." *The Complete Works of the Great Masters of the Sa Skya Sect of the Tibetan Buddhism* vol. 2, pp. 394–397.

Unidentified

"Sku gsung thug [thugs]-kyis [kyi] rab-nas [gnas] rang?-sangs tsha-tsha rab nas [gnas] thams-cad 'dus-pas bstan-pa." National Archives, Kathmandu, reel no. E 638/4, 15 folios.

Unidentified

"Sku gsung thugs-kyis [kyi] brten [rten] rab-gnas." National Archives, Kathmandu, reel no. E 662/19.

Unidentified

"Sku gsung thugs-kyis [kyi] sten [rten] rab-tu gnas-pa." National Archives, Kathmandu, reel no. E 648/28, 24 folios not complete.

Unidentified

"Sku gsung thugs-kyi rab-gnas . . ." (illegible) National Archives, Kathmandu, reel no. E 681/19, 9 folios.

Unidentified

"Sku gsung thugs-kyis [kyi] rlung-tar [rta] rab-nas [gnas] spel-par." National Archives, Kathmandu, reel no. E 682/17, 19 folios. In fact it is not a *rlung-rta* but a *tsha-tsha* consecration.

Unidentified

"Khrus-gsol rab-gnas bya-tshul." 5 folios (received from Thub-bstan-nor-bu, abbot of Dga'-ldan-chos-'phel-ling monastery in Bodhanath).

Unidentified [Bon-po]

"Mchod-rten mnga'-gsol." *Sku Gsung Thugs-kyi Rten-la Rab-tu Gnas-pa'i cho-ga: A Collection of Bonpo Ritual Texts for Use in the Consecration and Vivification of Stûpas, Temples, Images, and Scriptures* (New Thobgyal, H.P., 1973) pp. 209–254.

Unidentified

"Rab-tu gnas-par rten-rnam [rnams?] cho-ga dgos-'dos ['dod?]." National Archives, Kathmandu, reel no. E 681/17, 17 folios.

Unidentified [Rnying-ma-pa]

"Rab-gnas." (house consecration) National Archives, Kathmandu, reel no. E 1063/12, 3 folios.

Unidentified

Marginal title: "Rab-gnas." (title illegible) National Archives, Kathmandu, reel no. E 1063/4, 4 folios (according to the entry to this text, it has 8 folios, however, the consecration text ends on fol. 4v).

Unidentified

"Rab-nas [gnas] lung-'di se-thang (?) nas dag sogs skyabs-gnas dam-pa a-yu dharma tshes-zhal nas thob (?)." National Archives, Kathmandu, reel no. E 1266/4, 29 folios.

Unidentified

"Gzungs-gzhug gnod-sbyin Tshogs-bdag bum-gter sogs-kyi byin-rlabs rab-gnas bya-tshul dge-legs char-'bebs." *Rituals of Rdo-rje-brag* (Leh, 1973) vol. 1, pp. 363–388.

A Selective Bibliography of Tibetan Textual Sources on Consecration which are not Available to me

Abbreviations

Appey: Khenpo Appey, *Dkar-chag Mthong-bas Yid-'phrog Chos-mdzod Bye-ba'i Lde-mig* A Bibliography of Sa-skya-pa Literature (New Delhi, 1987).

BKTC: *Bod-kyi Bstan-bcos Khag cig-gi Mtshan-byang* (Mi-rigs dpe-mdzod-khang: Peoples Republic of China, 1985).

Dagyab: The Bibliography in Dagyab, Loden Sherap, *Tibetan Religious Art* (Otto Harrassowitz: Wiesbaden, 1977) two volumes.

LTWA: The card catalogue in the Tibetan Library of Works and Archives in Dharamsala.

MHTL: Lokesh Chandra, *Materials For A History of Tibetan Literature* (New Delhi, 1963) [reprint: by Mrs. Sharada Rani: New Delhi, 1985].

SBKC: *Gsung-'bum Dkar-chag* (Bod-ljong mi-dmangs dpe-skrun-khang. Mi-rigs dpe-mdzod-khang: Peoples Republic of China, 1990).

SBTD: *Shes-bya'i Gter-mdzod* (Mi-rigs dpe-mdzod-khang: Peoples Republic of China, 1984).

Tôhoku II: Yensho, Kanakura *et al.* eds., *The Tohoku University Collection of Tibetan Works on Buddhism* (Sendai, 1953).

Karma-pa III Rang-byung-rdo-rje (1284–1339) [Karma Bka'-brgyud-pa]
"Bum-gnyis-ma." From Kong-sprul Blo-gros-mtha'-yas, work 2, p. 381.2–4; Gung-thang-pa, work 2, p. 102.2.

Ki-rti Blo-bzang-'phrin-las (1849–1905) [Dge-lugs-pa]
"Rab-gnas-kyi bshad-pa'i skor phyogs gcig-tu bsgrigs-pa." From BKTC, p. 478 and SBTD, p. 26.

Kun-dga'-blo-gros (1729–1783) [Sa-skya-pa]
"Rnam-rgyal-ma'i rab-gnas."
"Bde-mchog Gsang-'dus 'Phags-lugs-kyi rab-gnas 'bring-po."
"So-'brang 'khor-lo-ma'i rab-gnas dang 'degs-tshul thun-mong ma yin-pa'i gsal-byed."
"Rdo-rje Phur-pa'i rab-gnas rgyas-pa."
"Kye-rdor-la sbyar-ba'i rab-gnas rgyas-'bring gnyis."
"Mgon-po'i rab-gnas rgyas-pa'i zin-bris."
From Appey p. 148.

Bkra-shis-rnam-rgyal, Dwags-po Paṇ-chen[1]
"Rab-gnas bkra-shis gter-mdzod." From Gung-thang-pa Dkon-mchog-bstan-pa'i-sgron-me (1762–1823), "Rab-gnas-kyi lo-rgyus gtso-bor gyur-pa'i bshad-pa." *Collected Works* (New Delhi, 1975) vol. 8, pp. 95–109, on p. 103.

Skyid-shod Zhabs-drung Ngag-dbang-bstan-'dzin-'phrin-las-rnam-rgyal (1639–1682?) [Dge-lugs-pa]
"Gdugs-dkar-gyi bsrung-'khor 'bri-tshul rab-gnas bya-tshul dang bcas-pa bde-legs kun-'byung." LTWA, MHTL 15127, SBTD pp. 136–7, SBKC p. 238.

Rgyal-sras VI Skal-bzang-thub-bstan (b. 1743) [Dge-lugs-pa]
1. "Yi-dam rgyud-sde'i lha-tshogs-rnams-kyi sgrub-thabs dbang-rjes gnang tshe sgrub rab-gnas sbyin-sreg yul khrus bsangs mchod sogs-kyi rim-pa-rnams phogs-gcig-tu bkod-pa bde-chen 'dod-dgu'i char-'bebs." *Collected Works* vol. 1, 104 fols. (from SBTD vol. 1, p. 337).
2. "Rab-gnas dge-legs char-'bebs-kyi ngag-'don bkra-shis bdud-rtsi'i char-'bebs." *Collected Works* vol. kha, 27 pages. (from SBTD vol. 1, p. 337). (identical to his work

[1] For his identification, date and sectarian affiliation see Kapstein 1990.

[arranged] in *Rnam-pa Rgyal-ba'i Grva-tshang phan-bde legs-bshad gling 'dus sde'i zhal-'don-gyi rim-pa phyogs-gcig-tu bdebs-pa* [?]).

Sgam-po-pa Bsod-nams-rin-chen (1079–1153) [Bka'-brgyud-pa]
"Sgam-po rab-gnas bkra-shis phun-tshogs-ma." Title listed in Dalai Lama V, *Gsan-yig*, vol. 2, p. 191.2, among the works of Zhang G.yu-brag-pa (q.v.).

Ngag-dbang-blo-gros-snying-po-gzhan-phan-mtha'-yas-pa'i-'od-zer [Ngag-dbang-legs-grub] (1874–1952) [Sa-skya-pa]
"Rab-gnas rgyas-bsdus gnyis-ka'i skabs-su nyer-mkho." From Appey p. 218. Also in the *dkar-chag* of the *Rgyud-sde Kun-btus*, vol. 29.

Ngor Mkhan-chen Dkon-mchog-lhun-grub [10th Ngor abbot] (1497-1557) [Sa-skya-pa]
"Kun-rig dbang-gi mtshams-sbyor/ De'i sbyin-sreg ro-sreg sa-tstsha rab-gnas bcas." From Appey p. 84.

Ngor Mkhan-chen Dpal-ldan-chos-skyong (1702–1759) [Sa-skya-pa]
"Rab-gnas bzang-drug-gi 'bel-gtam." From Appey p. 159.

Ngor-chen Dkon-mchog-dpal-ldan [12th Ngor abbot] (1526–1590) [Sa-skya-pa]
"Rab-gnas dpal-'byor rgya-mtsho." From Rmor-chen Kun-dga'-lhun-grub (1654–1726), "Rab-gnas-kyi yon-bsgo'i bshad-pa legs-bshad 'od-kyi snye-ma." *Sgrub-thabs Kun-btus* (Dehradun, U.P., 1970) vol. 13, pp. 535–545, on p. 544.3.

'Jam-dbyangs Sangs-rgyas-phun-tshog [25th Ngor abbot] (1649–1705) [Sa-skya-pa]
"Kun-rig rab-gnas 'bring-po." and "Kye-rdor rab-gnas bsdus-pa." From Appey p. 118.

Stag-tshang-lo-tsâ-ba (b. 1405) [Sa-skya-pa]
"Rab-gnas bkra-shis rgya-mtsho." *Collected Works* from Gung-thang-pa Dkon-mchog-bstan-pa'i-sgron-me (1762–1823), "Rab-gnas-kyi lo-rgyus gtso-bor gyur-pa'i bshad-pa." *Collected Works* (New Delhi, 1975) vol. 8, pp. 95–109, on p. 103.

Bstan-pa-rab-rgyas (Rwa-sgrengs incarnation) [Dge-lugs-pa]
"Lhag-pa'i lha-mchog padma yang-gsang khros-pa'i sgo-nas rab-tu gnas-pa'i cho-ga padmo bzhad-pa'i dga-ston." (Central Tibetan print) LTWA.

Dalai Lama I Dge-'dun-grub (1391–1472) [Dge-lugs-pa]
1. "Dpal Gsang-ba 'dus-pa'i sgo-nas rab-tu gnas-par byed-pa'i cho-ga mdor-bsdus-pa." *Collected Works* from Tôhoku II, no. 5542 (50).
2. "Rab-gnas." from Tôhoku II, no. 5542 (51).
3. "Rten-la gzungs-bzhugs 'bul-ba dang rab-gnas byed-tshul mdor-bsdus khyer bde-ba." *Collected Works* from Tôhoku II, no. 5542 (52).

Dalai Lama II Dge-'dun-rgya-mtsho (1475–1542) [Dge-lugs-pa]
"Rab-tu gnas-pa'i cho-ga bkra-shis-kyi snye-ma." *Collected Works* vol. tsha. From Tôhoku II no. 5560.

Dalai Lama V Ngag-dbang-blo-bzang-rgya-mtsho (1617–1682) [Dge-lugs-pa]
1. "'Jam-dpal Tshe-bdag nag-po'i mchod-rten bcas chog-gi rab-gnas byin-rlabs nyi-ma'i gzi-'bar." *Collected Works* vol. *kha*, 9 fols. From Tôhoku II, no. 5706.
2. "Rab-tu gnas-pa'i cho-ga bkra-shis 'bum-phrug gsar-dngom." *Collected Works* vol. *ga*, 19 fols. From Tôhoku II, no. 5757.
3. "Btags-grol-gyi dbang-bskur dang rab-gnas-kyi cho-ga sgrigs mu-thi-la'i 'phreng-ba." *Collected Works* vol. *nga*, 11 fols. From Tôhoku II, no. 5791.

Drung-rams-pa Nam-mkha' rgyal-mtshan [student of Mang-thos Klu-sgrub-rgya-mtsho] (late 16th century) [Sa-skya-pa]
"Rab-gnas-kyi cho-ga bzang-drug-gi rnam-bshad." From Appey p. 119.

Byams-pa-gling-pa Bsod-nams-rnam-rgyal, Paṇ-chen (1401–1475)
"Rab-tu gnas-kyi cho-ga lag-tu blangs-pa'i rim-pa gsal-ba bkra-shis phun-tshogs." From BKTC, p. 166.

Brang-ti Paṇ-chen Nam-mkha'-dpal-bzang [13th Ngor abbot] (1535–1602) [Sa-skya-pa]
"Kye-rdor rab-gnas rten bskyed-kyi cho-ga'i gsal-byed." And "Tshe-dpag-med-kyi rab-gnas mdor-bsdus." From Appey pp. 103–4.

Blo-bzang-nor-bu-shes-rab
"Rab-gnas dge-legs rgya-mtsho'i char-'bebs-kyi dgongs-don rab-gsal tshogs-gnyis bang-mdzod." in 52 folios. From Dagyab, no. 276.

Mang-thos Klu-sgrub-rgya-mtsho (1523–1596) [Sa-skya-pa]
"Rab-gnas-kyi rtsa-ba." And "Bzang-drug-gi lag-len." From Appey p. 102.
Mus Sems-dpa'-chen-po Dkon-mchog-rgyal-mtshan [second Ngor abbot] (1388–1469) [Sa-skya-pa]
"Sa-tstsha'i rab-gnas." From Appey p. 55.
Zhang G.yu-brag-pa Brtson-'grus-grags-pa (1123–1193) [Zhal-pa Bka'-bryud-pa]
According to the Fifth Dalai Lama, his collected works contained a work entitled "Rab-tu gnas-pa'i cho-ga mdo-lugs bsdus-pa." See *Record of Teachings Received, the Gsang-yig of the Fifth Dalai Lama Ngag-dbang-blo-bzang-rgya-mtsho* (Delhi, 1971) vol. 2, p. 181.6.
Zhu-chen Tshul-khrims-rin-chen (1674–1774) [Sa-skya-pa]
"Khro-bcu'i srung-'khor 'bri-thabs rab-gnas dang bcas-pa." *Collected Works* [?].
Rin-chen-bzang-po (958–1055)
"Sdom-gyi-tshig." From Grags-pa-rgyal-mtshan "Arga'i cho-ga dang rab-tu gnas-pa don gsal-ba." *The Complete Works of the Great Masters of the Sa Skya Sect of the Tibetan Buddhism* (The Toyo Bunko, Tokyo, 1968) vol. 4, p. 252.3.3.
Shar-khang-pa Sga-ston Shes-rab-rgyal-mtshan (mid 16th century) [Sa-skya-pa]
"Kye-rdor rab-gnas-kyi dbang-bskur ngag-'don." From Appey p. 86.
Shes-rab-'byung-gnas (1187–1241) ['Bri-gung-pa]
"Rab-gnas sa-bcu-ma." from *Dgongs-gcig Yig-cha* (Bir, 1975) vol. 1, p. 119.2.
Gser-tog Blo-bzang-tshul-khrims-rgya-mtsho (b. 1845) [Dge-lugs-pa]
"Rab-gnas rgyas-pa'i ngag-'don bkra-shis bdud-rtsi'i char-'bebs-kyi lhan-thabs." *Collected Works* vol. ga, (block print) From Dagyab, no. 280 and MHTL 5306.
Bsod-nams-mchog-ldan, Mgon-po (16th–17th centuries [?]) [Sa-skya-pa]
"Nag-po chen-po'i Gur-gyi Mgon-po'i sku-rten bzhengs-tshul dang khyad-par-gyi rab-gnas bya-tshul gsal-ba'i me-long chig-rgyud-ma." From Appey p. 361.
A-kya Rje-drung Blo-bzang-dpal-ldan-ye-shes-bstan-pa'i-mgon-po
1. "Rab-gnas-kyi skabs-su mkho-ba'i bum-rdzas sbyor-tshul." from Dagyab, no. 263. Block print, Dpal dga'-ldan bstan-pa'i dga'-tshal mi-pham rnam-par rgyal-ba'i gling (in A-lag-sha) edition.
2. "Rab-gnas bkra-shis snye-ma'i zur-brgyan." from Dagyab no. 271 (same block-print)
3. "Rab-gnas 'bring-po'i ngag-'don." from Dagyab, no. 286, (same blockprint, 20 folios).

A-mes-zhabs Ngag-dbang-kun-dga'-bsod-nams, 'Jam-mgon (1597–1662) [Sa-skya-pa]
"Rab-gnas-kyi rnam-bshad." From Appey p. 111.
Unidentified [Sa-skya-pa]
"Rab-gnas byang-bu." From Appey p. 317 (in Mkha'-spyod-ma'i skor).
Unidentified [Sa-skya-pa]
"'Khor-lo'i rab-gnas bya-thabs." From Appey p. 333 (in Gur-mgon sogs-kyi skor).
Unidentified [Sa-skya-pa]
"Drags (?) srung 'khor-lo rab-gnas bcas." From Appey p. 348 (in Snyan-rgyud skor).
Unidentified [Sa-skya-pa]
"Rab-gnas zhag-bdun-ma." From Appey p. 358 (in Snyan-rgyud skor).

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A SELECTIVE BIBLIOGRAPHY OF TIBETAN TEXTUAL SOURCES ON THE INSERTION OF *DHĀRAṆĪS* INTO RECEPTACLES (*GZUNGS-'BUL*)

Karma-pa XV Mkha'-khyab-rdo-rje (1871–1922) [Karma-pa]

"Gzungs-sgrub." (marginal title) *Collected Works* (Paro, 1979) vol. 14, pp. 103–106.

Kong-sprul Blo-gros-mtha'-yas, 'Jam-mgon (1813–1899) [Bka'-brgyud-pa/Ris-med]

1. "Rten-la nang-gzhug 'bul-ba'i lag-len lugs-srol kun-gsal dri-bral nor-bu chu-shel-gyi me-long." *Collected Works* (Paro, 1975) vol. 12, pp. 97–148.
2. "Gzungs-sgrub zin-bris." *Ibid.* pp. 149–150. Also in the National Archives, Kathmandu, reel no. E 1889/37, 3 folios.

Dkon-mchog-'phel (1445–1514) (7th abbot of Ngor) [Sa-skya-pa] (written according to his oral instructions).

"Ngor-pa'i lugs-kyi gzungs-bzhugs lugs byed-tshul ni: rim-pa zhin (bzhin) sgo-rim (rims) ma nor-pa." National Archives, Kathmandu, reel no. L 112/1, 4 folios.

Skam G.yung-drung-bstan-rgyal [Bon-po]

"Gzungs-'bul-gyi cha-rkyen mnan-gzer ldog-med 'byung-ba'i stobs ldan." *Sku Gsung Thugs-kyi Rten-la Rab-tu Gnas-pa'i cho-ga: A Collection of Bonpo Ritual Texts for Use in the Consecration and Vivification of Stûpas, Temples, Images, and Scriptures* (New Thobgyal, H.P., 1973) pp. 361–370.

Lcang-skya I Ngag-dbang-[blo-bzang]-chos-ldan (1642–1714) [Dge-lugs-pa]

1. "Rten-la gzungs-gzhug 'bul-tshul shel-dkar-me-long." Collected Works in *The Tibetan Tripitaka* Peking edition [extra volume] (Tokyo-Kyoto, 1961) no. 6299, vol. 164, pp. 83.5.5–88.2.2.
2. "Gzungs-'bul-gyi lag-len 'khyer bde." *Ibid.* no. 6300, pp. 88.2.2–89.2.5.
3. "Gzungs-'jug lugs dang dpar-byang." *Ibid.* no. 6301, pp. 89.2.5–90.2.1.
4. "Gzungs-gzhug dang gnod-sbyin 'khor-lo sogs rab-gnas bya-tshul phun-tshogs char-'bebs." *Ibid.* vol. 164, pp. 90.2.1–93.1.7.

These works were also published separately by the Tibetan Cultural Printing Press (Bod-gzhung shes-rig par-khang) under the title "Rten-la gzungs-gzhug 'bul-tshul shel-dkar-me-long sogs gzungs-'bul skor dang gzungs-gzhug rab-gnas-bcas." (Dharamsala, 1983).

Chos-rnam-pa [Sa-skya-pa] (Chos-rnam-rgyal? abbot of Rta-nag-thub-bstan?)

"Rten-la gzungs-bzhugs 'bul-ba'i lag-len gsal-bar bshad-pa kun-gsal dngul-gyi me-long." Personal copy received at Sakya Center in Rajpur (n.p., n.d.).

'Jam-dbyangs-bzhad-pa I Ngag-dbang-brtson-'grus (1648–1721/2) [Dge-lugs-pa]

1. "Gzungs-'jug 'khrul-spong nyin-byed snying-po." *Collected Works* (New Delhi, 1974) vol. 1, pp. 486–509.
2. "Gzungs-'bul-gyi lhan-thabs gnod-sbyin dang tshogs-bdag-gi 'khor-lo'i sgrub-thabs." *Ibid.* pp. 510–522.

Nyi-ma-bstan-'dzin (b. 1813) [Bon-po]

1. "Rgyal-ba'i sku-brnyan dang mchod-rten-gyi gzungs-gzhug 'bul-ba'i lag-len gsal-byed 'phrul-gyi lde-mig." *Sku Gsung Thugs-kyi Rten-la Rab-tu Gnas-pa'i cho-ga: A Collection of Bonpo Ritual Texts for Use in the Consecration and Vivification of Stûpas, Temples, Images, and Scriptures* (New Thobgyal, H.P., 1973) pp. 281–328.
2. "Rgyal-ba'i sku-brnyan dang mchod-rten-gyi gzungs-rdzong dgos-'byung gter-gyi mdzod-chen." *Ibid.* pp. 381–593.

Nyi-ri-shel-zhin (= Nyi-ma-bstan-'dzin, see above) [Bon-po]

1. "Rten-gyi gzungs-gzhug 'bul-byed g.yung-drung bstan-pa rgyas-pa'i pad-tshal." *Sku Gsung Thugs-kyi Rten-la Rab-tu Gnas-pa'i cho-ga: A Collection of Bonpo Ritual Texts for Use in the Consecration and Vivification of Stûpas, Temples, Images, and Scriptures* (New Thobgyal, H.P., 1973) pp. 329–352.
2. "Rten-gyi gzungs-rdzong-gi nyer-mkho snang-gsal sgron-me." *Ibid.* pp. 371–379.

Dalai Lama V Ngag-dbang-blo-bzang-rgya-mtsho (1617–1682) [Dge-lugs-pa]

"Gzu-gnas blo-ldan ngo-mtshar skyed-byed gzungs-'bul-gyi lag-len 'khrul-spong nyin-mor byed-pa." *Rituals of Rdo-rje-brag* (Leh, 1973) vol. 1, pp. 389–437 (missing folio 3 and part of folio 12 and 25. A complete version is found in the Library of the Tibetan Works and Archives in Dharamsala, Acc. no. pa 1053).

Bdud-'joms Rim-po-che 'Jigs-bral-ye-shes-rdo-rje (1904–1987) [Rnying-ma-pa]

"Rten-gyi gzungs-gzhug sgrub-pa'i cho-ga dge-legs nor-bu'i gter-mdzod." *Collected Works* (Kalimpong, 1979) vol. 18, pp. 411–435.

Paṇ-chen Bla-ma I Blo-bzang-chos-kyi-rgyal-mtshan (1570–1662) [Dge-lugs-pa]

"Gzungs-gzhug gnod-sbyin 'khor-lo ji-ltar bya-ba'i tshul gsal-byed nor-bu'i me-long." *Collected Works* (New Delhi, 1973) vol. 4, pp. 799–811.

Padma-'phrin-las, Rdo-rje-brag Rig-'dzin (1641–1717) [Rnying-ma-pa]

"Gzungs-'bul-gyi lag-len gsal-bar byed-pa bai-ḍûr-ya'i me-long." *Rituals of Rdo-rje-brag* (Leh, 1973) vol. 1, pp. 287–362.

'Phrin-las-bdud-'joms, Rig-'dzin (1725–@1789) [Rnying-ma-pa]

"Gzungs-'bul-gyi rim-pa lag-len klags chog-tu bkod-pa bai-ḍûr-ya'i yang-zhun." *Rig-'dzin chen-po Karma-bdud-'joms zhabs-kyi rnam-par thar-pa gsal-bar byed-pa'i nyin-byed ngo-mtshar snang-ba'i gter-mdzod* (Delhi, 1982) pp. 267–383.

Dben-sa-pa Blo-bzang-don-grub (1505–1566) [Dge-lugs-pa]

"Chu'i bcud-len-gyi snying-po dngos-grub kun-'byung dang bris-sku mthong-ba don-ldan 'dri-tshul rten-la gzungs-gzhug 'bul-tshul sogs nyer-'kho'i rim-pa-rnams." *Collected Works* (New Delhi, 1976) vol. 2, pp. 74.3–79.3.

'Bri-gung Rig-'dzin Chos-kyi-grags-pa (b. 1595) ['Bri-gung-pa]

"Ring-bsrel lnga'i bzhugs-tshul lag-len tshogs-gnyis rgya-mtsho." *Sku-gzugs-kyi thig-rtsa dang gsar-rnying rgyud-sde rgya-mtsho'i thig-rtsa gzungs-'bul lag-len bcas* (Gangtok, 1985) pp. 271–331.

'Brug-chen III 'Jam-dbyangs-chos-kyi-grags-pa (1478–1523) ['Brug-pa]

"Ring-bsrel bzhugs-pa gnod-sbyin 'khor-lo dang bcas-pa ye-shes snying-po." *Ras-chung snyan-rgyud gsar-ma* (Tashijong, Palampur, 1985) vol. 1, pp. 385–450.

'Brug-chen VIII Kun-gzigs-chos-kyi-snang-ba (1768–1822) ['Brug-pa]

1. "Rten-la gzungs 'bul-ba'i lag-len zin-bris mdor-bsdus/ mthong-bas shes-pa legs-byas snying-po." *Collected Works* (Rewalsar, 1985) vol. 1, pp. 685–711.

Prajñâ-śa-sa [Rnying-ma-pa]

"Rten-la gzungs-'bul-ba'i yi-ge Smin-gling phyag-bzhes gsos-sman gangga'i rgyun-bzang." In Smin-gling Lo-chen Dharma-shrî, *Collected Works* (Dehra Dun, 1976) vol. 13, pp. 119–186. Also in *Rgyal-ba gnyis-pa Kun-mkhyen Ngag-gi Dbang-po'i gsung-rab-las mdzod-bdun ngal-gso gsang-ṭîk-rnams rmad-byung 'phrul-gyi phyi-chos ji-ltar bsgrub-pa'i tshul-las brtsams-pa'i ngo-mtshar gtam-gyi gling-bu skal-bzang rna-ba'i dga'-ston* (Gangtok, 1976) pp. 159–476.

Zhu-chen Tshul-khrims-rin-chen (1674–1774) [Sa-skya-pa]

1. "Gzungs-'bul-gyi lag-len nyung-gsal." *Collected Works* (New Delhi, 1973) vol. 3, pp. 317–319.
2. "Rten-bzhengs-rnams-kyi gzungs-'bul mtha'-'dod don gsol-gdab dmigs-bsal bstan-'gro'i dge-legs 'phel-byed." *Ibid.* (New Delhi, 1973) vol. 6, pp. 374–377.

Ye-shes-rgyal-mtshan, Tshe-mchog-gling Yongs-'dzin (1713–1793) [Dge-lugs-pa]

"Sku-rten-la gzungs-'bul-gyi cho-ga." *Collected Works* (New Delhi, 1975) vol. 10, pp. 301–315.

Unidentified

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Unidentified
"Gzungs-gzhug gnod-sbyin tshogs-bdag bum-gter sogs-kyi byin-rlabs rab-gnas bya-tshul dge-legs-char-'bebs." *Rituals of Rdo-rje-brag* (Leh, 1973) vol. 1, pp. 363–388.

A Selective Bibliography of Tibetan Textual Sources on Restoration Rituals (*Arga* spelled also *Argha*) for Receptacles of Body, Speech and Mind

Karma-pa XV Mkha'-khyab-rdo-rje (1871–1922) [Karma Bka'-brgyud-pa]
"Bde-bar gshegs-pa'i rten rnying-pa nyams-gso'i skabs-su nye-bar mkho-ba'i arga'i cho-ga bklag-chog-tu bkod-pa nor-bu dpal-gyi snying-po'i me-long tshogs gnyis rgya-mtsho'i drwa-ba dkrigs-pa'i rgyan." *Collected Works* (Paro, 1980) vol. 14, pp. 55–101.

Klong-gsal-snying-po (1625–1692) [Rnying-ma-pa]
"Ye-shes rab-'bar-las Arga'i cho-ga klong-yangs mtha'-grol." *Rin-chen-gter-mdzod* (Paro, 1976) vol. 66, pp. 435–438.

Mkhyen-brtse'i-dbang-po, 'Jam-dbyangs (1819–1892) [Ris-med]
"Rten gsar-rnying-la bya-ba'i argha'i cho-ga mdor-bsdus snying-por dril-ba." *Collected Works* (Gangtok, 1979) vol. 8, pp. 397–436.

Go-ram Bsod-nams-seng-ge (1429–1489) [Sa-skya-pa]
"Rten rnying-pa-la bya-ba'i argha'i cho-ga." *Sa-skya-pa'i Bka'-'bum* vol. 15: *Go-ram Bsod-nams-seng-ge'i Bka'-'bum* (Tokyo, 1969) vol. 5, pp. 214.2.2–214.3.6.

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"Arga'i cho-ga dang rab-tu gnas-pa don gsal-ba." *The Complete Works of the Great Masters of the Sa Skya Sect of the Tibetan Buddhism* (The Toyo Bunko, Tokyo, 1968) vol. 4, pp. 237–252.

Lcang-skya I Nag-dbang-chos-ldan (1642–1714) [Dge-lugs-pa]
"Argha cho-ga bya-tshul gsal-bar bkod-pa go-bde klags-chog." *Collected Works* Peking Supplements, no. 6315, vol. 164, pp. 128.5.3–130.2.5. Also in Rgyal-sras VI Skal-bzang-thub-bstan (b. 1743) [Dge-lugs-pa] (arranged) "Rab-tu gnas-pa'i cho-ga lag-len-du dril-ba dge-legs rgya-mthso'i char-'bebs zhes-bya-ba dang rab-gnas bsdus-pa ar-chog-gi bde-bklag cho-ga bcas." *Rnam-pa rgyal-ba'i grwa-tshang phan-bde legs-bshad gling-'dus sde'i zhal-'don-gyi rim-pa phyogs-gcig-tu sdebs-pa* (Delhi, 1977) vol. 2, pp. 2–78, on pp. 60–67.

Cha-har dge-bshes Blo-bzang-tshul-khrims (1740–1810) [Dge-lugs-pa]
"Rten rnying-la tshon gsar 'bul-tshul." *Collected Works* (New Delhi, 1973) vol. 4, pp. 284–285.

Snang-byed-zla-ba
"Gsang-ba 'dus-pa'i rgyud-la brten-pa'i argha'i cho-ga snying-po bsdus-pa." (or "Argha'i cho-ga") Derge, vol. 45, pp. 2–16, Peking 2767, vol. 66.

Rtse-le Sna-tshogs-rang-grol Padma-legs-grub (Rgod-tshang-pa) (1608–at least 1678) [Karma-pa]
"Sku-rten rnying-pa zhig-gsos byed-pa-la argha'i cho-ga ji-ltar bya-tshul." *Complete Works* (Gangtok, 1979) vol. 2, pp. 387–397.

Zhu-chen Tshul-khrims-rin-chen (1674–1774) [Sa-skya-pa].
"Rten gsar-rnying-la bya-ba argha'i cho-ga mdzes-par byed-pa'i rgyan." *Collected Works* (New Delhi, 1974) vol. 4, pp. 119–127.

Sangs-rgyas-rdo-rje, Mkhas-dbang (1569–1645) ['Brug-pa]
"Rten-gsum rnying-pa gso-phyir argha'i cho-ga lhag-bsam rab-dkar." *Rtsib-ri Spar-ma* (Darjeeling, 1984) vol. 11, pp. 93–99. Also published separately under the same title in 4 folios (Chemre, 1969).

THE TIBETAN TEXT OF THE RITUAL MANUAL

DGON GNAS 6TAG BRAG BSAM GTAN GLIṄ GI PHYAG BŹES MDO SṄAGS CHOS SPYOD

The collected ritual texts used in the Stag-luṅ-brag Bsam-gtan-gliṅ Monastery

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355 ༄། །རྡོར་གསུམ་རྟག་བྲག་བསམ་གཏན་གླིང་དུ་དཔའ་བོ་ཞུས་པའི་ཆོ་ག་མི་ཡི་ཤེས་རྒྱ་མཚོ་རིན་ཆེ་རབ་ཞེས་པ་དང་།
རབ་གནས་དགེ་ལེགས་ཀུན་ཁྱབ་ཆོ་ག་བཅས་དཔལ་བཟང་བཀྲ་ཤིས་སྟོབས་ལྡན་སྤྱན་མཛོད་རྒྱུན་གྱི་འགྲུབ་པར་བཀོད་པ་བཞུགས་སོ།།

356 ༄༅། །ཡེ་ཤེས་ཕྱུང་པོ་དམར་སེར་ཡང་ཆོའི་དབྱིངས། །མཁའ་མཉམ་ཀུན་སྐྱོང་ཁྱ
ག་ཤེད་དགྲོད་པའི་གར། །རྒྱལ་ཀུན་མཁྱེན་རབ་འཇམ་དཔལ་མ་ལ་བཟོལ། །བློ་བཟང་རྡོ་རྗེ་
འཆང་དགོས་དགེ་ལེགས་སྩོལ། །དེ་ལྟ་འདི་ར་བཀའ་མཆོག་ཕྱག་ན་རྡོ་རྗེའི་ཡེ་ཤེས་ལྷ་ཕྱག་རྒྱ་ཅི་ལ་ལས་
ཉིད་ཤིན་བརླབས་བཞི་ཕྱུལ། བཀའ་ཚན་ཆོས་གྱིའི་དབང་དབུས་འཕྱུར་ས་ཡོ་ཞིག་པ་ཡིད་གཏོང་ནས་རྟག་བྲག

357 ༄༅། །བསམ་གཏན་གླིང་དུ་བཅུ་བཞུས་པའི་ཆོ་ག་ལེགས་ཀུན་རྒྱ་མཚོའི་ཆ་རབ་དེ་བས་དཔལ་
ལྷ་རྟར་རྒྱུད་བའི་ཕྱག་བཞེས་ལྟར་མཛད་རྒྱུ་ཚན་གཅིག་ཡིན་ཆ་བསྒོ་རྒྱུན་ཆང་དེ་ལྟ་བ་ར་ཞམ་པ་མེད་པར་བཞུགས
པའི་སྐུད། ལས་དང་པོ་པ་དང་། ཤིན་ཏུ་སྤྲོས་བཅད་ཀུ་གསོལ་ཡག་ཏུ་ཡོད་དེ་ལ་གྱི་ཚིག ཕྱིག གཅིར་མཐོང་
ལག་ལེན་མཛད་རྩིས་གྱི་ཆུ་འདྲེན་ལ་འབྱུང་ཤིན་ཏུ་ཕལ་ཆེ་ཕྱུག་པར་འཆད་པས། སྐབས་ཀྱི་ཚིག །དོན།

358 བཞི་པའི་ཚོ་ག །ཨརྒྷཾ་གི་ཆོ་ག་དང་ག་སུམ་ཡས། དང་པོ་སྔོན་ཀྱི་ཆོ་ག་ལ། ཕྱུང་བ་ཤེས་ནས་བཟུང་དེར་དབྱུལ་ཕྱིན་རླབས། ནང་མཆོད་
ཕྱིན་རླབས། སྨན་ལྟོག་མཆོད་གཏོར་ཕྱིན་རླབས། རང་གི་སྒྲུབ་མཆོད་ཕྱིན་རླབས། མཐུག་ཉེ་རབ། རྟ་རྒྱེ་ས་སྔོམ་བཟླས།
འཆི་བཅོས་སྐྱུ་ལམ་ཁྱེར་འགོར་ཟམ་ཟུམ་ཀ་ལ་ཐུམ་གཞུང་ཕྱར་བསྒྲུབས་རྫེས། ༈ ཨོཾ་བཛྲ་ཌཱ་ཀི་ནཱི་ཧཱུྃ་ཕཊ། ཨོཾ་སྭ་བྷཱ་ཝ
ཞེས་བཏབ། ནང་གི་ཤར་གྱི་མཚམས་དང་དོ་བ་དྲེ་ལ་མེད་རྡུ་ར། ཅེ་ལ་ཡོངས་བསྐྱུར་པ་དང་། རང་ཉིད་གཙོ་བོ
ལས་ཤེས་བཞུགས། རང་ཉིད་དཀྱིལ་འཁོར་གྱིའི་དབྱུག་པས། ཞེས་པ་ཐམས་བསྟེན་པའི་མཐུག་ཡིག་ཆུ། ཨོཾ་ཧྲཱིཿ ཧྲཱིཿ
སོགས་ཤིལ་མཆོད། ནང་མཆོད་བཏུལ། གཟུགས་མཆོག་མཁས་སྐྱོད། ཁྱེས་སྐྱོང་གཏོར་བསྔལ་རྗེས། ཨོཾ་བཛྲ་ཌཱ་ཀི་ཧཱུྃ

359 ༄༅། །ཕཊ། རང་ཉིད་སྐད་ཅིག་གིས་ཧཱུྃ་མཛད་ཅེས་སོགས་བསྐལ་བརྗོད་གཞུང་བཞིན་གཏང་རག་གི་མཆོད་པར་
མཐར་ཆགས་སུ་ཐམ་ཀུན་སྤྱན་མཆོད་ཀྱི་སྐྱབས་ཕྱར་བ་ཤེགས་པར་ཞེན་ནས། ཞེ་བ་ཚུལ་སྦྱུལ་དང་བཀའ་རྗེས་བསྒྲུབ་གསོལ་ལས། མཆོད
ལ་ཕོག་ཀུན་བསྒྲུབ་རྗེ་ཁང་ར་གསུམ་སྤྲུལ་པའི་སྐྱེད་དུ་གཏེག །བློ་བ་དེར་ནས་པས་ཕུམ་གྱི་རྟུལ། ༈ ཨོཾ་བཛྲ་ཌཱ་ཀི་ ཞེས་ལས་ལས། ཕྲུ
ཏ་སྦྱར། རྩང་པ་ཉེད་དུ་ཧཱུྃ་ར། སྟེང་བའི་དང་ལས་རྐྱལ་ནམ་ཁ་བ་དང་ཟླ་ལས་གསལ་རིན་པོ་ཆེའི་སྣོད་རྣམས་སུ
འདོན་ཐམས་སོགས་ཐམ་སྐྱེད་རྣམས་ཀྱི་སྐྱེ་དང་། ཁྱུ་རྒྱུ་རྣམས་གྱིན་དང་རླ་བའི་དཀྱིལ་འཁོར་གྱི་དབུས་སུ་ཧཱུྃ་
ཡིག་གི་ མཐར་བསྐྱུར་ཀྱི་ཕྱག་གྱིས་བསྐོར་བའི་འོད་ཟེར་ལྷ་མའི་དཔལ་ལས་རྒྱས་ཕྱུར་སེམས་དཔའ་བོ

མ་མཁའ་འགྲོ་ཆོས་སྐྱོང་རྣམས་དང་མདོ་སྔགས་སྙིང་པོ་འདུད་ཀྱི་ཡོན་ཏན་ཐམས་ཅད་བཀུག་ནས་ཐུགས་ཤེད་ལ་ཐིམ། དེ་ལས་བདུད་རྩི་འི་
རྒྱུན་བབས་པས་དག་ཅིང་ཀྱི་རྡུལ་རྣམས་བྱིན་གྱིས་བརླབ་པར་གྱུར། ཅེས་པ་དང་མཆོད་གཏོར་གནས་པ་མཆོད་ཉེར་སྤྱོད་འབྲུ་བཅས་པ་ཆོས་སྐྱོང་ལ་སྤྱན་དྲངས་
360 འབུལ། སྤྱན་དྲངས་ནས། ཨོཾ་བཛྲ་ས་མ་ཛཿ། ཧཱུཾ་ཕཊ། དེ་ནས་རིམ་པ་བཞིའི། ཨོཾ་ཧྲཱིཿམ་ཧཱ་ཀཱ་རུ་ཎི་ཀ་ཡ། ཨོཾ་དྷརྨེ། པཱ་ཡ། པུཥྤེ། ག་དྷེ། ཨཱ་ལོ། ཨོཾ་ཨ
ཧི། ཨ་ཧི། རྣམས་ཀྱང་རེ་རེ་ནས། ཕྱག་མཚན་གྱི་སྦྱོར་བས་ཕྱག་རྒྱ་ཨ་ཀཱ་ར་མུ་ཁཾ་ཞེས་པ་གསུམ་གྱི་ཡི་གེ་ ར་རེ་དང་། ཕྱག་རྒྱ་བསྣམས་པ་རིམ་པ་བཞིན་མཆོད།
གཏོར་མ་གསུམ་མཆོད་རྫས་བྱ། གཞུང་ལས་ཇི་ལྟར་བཤད་པའི་ཕྱག་རྒྱ། བསྐུལ་བ་དང་། ཨོཾ་ས་ར་ཏ་ཐཱ་ག་ཏ་ཞེས་པ་དང་། ཨོཾ་ཧཱུཾ་ཕཊ། ཨོཾ་ཨཱཿཧཱུཾ་ཞེས་པ
དང་། ཨོཾ་ཡེ་དྷརྨཱ། ཞེས་སྔགས་རྣམས་ཀྱི་མཐར་གཏོར་མ་འབུལ་བ་བྱའོ། མཆོད་གཏོར་གནས་པ་ཆོས་སྐྱོང་ལ་ཕུལ། མི་ཁྱབ་སྣང་བ་ཀྱི་རྟེན་དང་ལྷ་ཡི་མི་ཡོང་

༄༅། །ཁྱེད་རྣམས་གྱིས་བཞེས་ལ། སློབ་དཔོན་གྱི་མདུན་དུ་འདུལ། མི་བསྐྱོད་བྱུག་བྱ་མདོར་བཞག། ཞེ་ཡི་གེ་རྣམས་ཀྱི་ནང་དུ་འགྲོ་ཞིང་
གཞི་ཁྱིམ་འཁོར་བའི་འོད་ཟེར་གྱིས་ཕྱིར་བ་དང་ཞི་བའི་ཡོན་ཏན་ཐམས་ཅད་དང་། རྒྱལ་བ་སྲས་བཅས་ཀྱི་བྱིན་རླབས་ཐམས་ཅད་སྤྱན
361 དྲངས་ཏེ་ཐུགས་ཀྱི་མེ་ཏོག་དང་བཅས་པར་ཐིམ་པར་གྱུར། མཆོད་གཏོར་ནས་བཟུང་བ་བཞག་འབུལ། སློབ་དཔོན་ནས་ཡི་དམ་རྣམས་བསྒྲུབ་པ་རྒྱ་མཚོ་ཆོས
ནམ་ཞིག་མཆོད་གཏོར་ནས་གཞུང་ལས་བཞག་པ། སློབ་དཔོན་གྱི་ཕྱག་མཁས་པ་ཡོན་ཏན་དུ་འབྲེལ་བའི་ཕྱིར་དང་མི་ཡོང་བ་བྱུང་། མཆོད་གཏོར་ནས་ལ་ལས་བྱམས་ཀྱི་རྒྱ་མི་ཡོང་
དུ་སྐྱེད་པ་ཡི་གེ་རྣམས་ཞུ་བའི་རྣམས་མི་རྟོག་ཁྱབ་པར་གྱུར། གསུང་མདོར་གཞུང་བཞག་ཏུ་འདོག །སློབ་དཔོན་ནས། ཧྲཱིཿཧྲཱིཿདྲུག་བསྐུལ། བཛྲ། གསུང་མདོར
ཡུལ་དགེ་ཀར་ཐོག་ཏུ་འདོག །སུམྦྷ་ནི་ དབྱུག་པ། བཛྲ། པདྨཱ་ཀའི་ཡིག་བརྒྱ་ལན་གསུམ། གསུང་མ་ཟོག་བསྔོ། དེ་ནས་ཐམས་ཅད་ཀྱིས་ལ་དྲི་མ་སོལ

སྣང་སྲུང་ཆོས་སྐྱོང་ཀྱིས་བསྲུང་། མཆོད་གཏོར་ནས་འཁོར་ནས་བཤམ་པ་རྣམས་དང་ཚོགས་པ་ཀུན་ལ་སྦྱོར་སྦྱིན་བདག །ཨོཾ་གང་འདི་བཅོམ་ལྡན་འདས་དེ་བཞིན
གཤེགས་པ་དགྲ་བཅོམ་པ་ཡང་དག་པར་རྫོགས་པའི་སངས་རྒྱས་རིག་པ་དང་ཞབས་སུ་ལྡན་པ་བདེ་བར་གཤེགས་པ་འཇིག་རྟེན་མཁྱེན་པ
362 སྐྱེས་བུ་འདུལ་བའི་ཁ་ལོ་བསྒྱུར་བ་བླ་ན་མེད་པ་ལྷ་དང་མི་རྣམས་ཀྱི་སྟོན་པ་སངས་རྒྱས་བཅོམ་ལྡན་འདས་ཏེ། རྒྱུ་དང་འབྲས་བུའི་དགོངས
པ་ཐུན་མོང་ཚོགས་པ་དང་ལྡན་པ། ཆོས་ཐམས་ཅད་ཐུགས་སུ་ཆུད་པའི་སངས་རྒྱས་བཅོམ་ལྡན་འདས་འདི་བདག་གིས་རབ་ཏུ་གནས་པར
བགྱིའོ། །ཞེས་བརྗོད་ལ་ཕྱག་རྒྱ་བཅས་ནས་ཡེ་ཤེས་པ་གསུམ། ཨོཾ་ན་མོ་བྷ་ག་ཝ་ཏེ། ཤཱཀྱ་མུ་ན་ཡེ། ཏ་ཐཱ་ག་ཏཱ་ཡ། ཨརྷ་ཏེ་སམྱཀྶཾ་བུདྡྷཱ་ཡ། ཏདྱ་ཐཱ།
ཨོཾ་མུ་ནེ་མུ་ནེ་མ་ཧཱ་མུ་ན་ཡེ་སྭཱཧཱ། ཞེས་དང་། ཨོཾ་ཧྲཱིཿཧྲཱིཿ ཨཱ་བྷི་ཥིཉྩ་ཧཱུཾ་སྭཱཧཱ། རབ་གནས་ཀྱི་མཚམས་བཅད། ཆོས་ཀྱི་མདོ་རྣམས་མི་རྟོག་ཏུ་བཀོད་ལ།

༄༅། །ཨོཾ་བཛྲ་ས་ཏྭ་ཧཱུཾ། གང་འདི་བཅོམ་ལྡན་འདས་ཀྱི་བྱང་ཆུབ་ཀྱི་ཕྱོགས་ཀྱི་ཆོས་སུམ་ཅུ་རྩ་བདུན་དང་ཡང་དག་པར
ལྡན་པ། སྟོབས་བཅུ་དང་མི་འཇིགས་པ་བཞི་དང་མ་འདྲེས་པའི་སྐུ་ཅན་ཉེ་བར་བཞག་པ་གསུམ་དང་། ཐུགས་རྗེ་ཆེན་པོ་ལ་སོགས་པ་མཐར
363 ཐུག་པ་དང་མི་སྐྱོབ་པའི་ཆོས་རྣམས་དང་ལྡན་པ། དེ་ཡི་ཉེས་པའི་སྒྲིབ་ཐམས་ཅད་དང་བྲལ་ཞིང་བདེ་བར་གཤེགས་པའི་ཡོན་ཏན
གྱི་ཆོས་ཚད་མེད་པ་དང་ལྡན་པའི་སངས་རྒྱས་བཅོམ་ལྡན་འདས་འདི་བདག་གིས་རབ་ཏུ་གནས་པར་བགྱིའོ། །ཞེས་ཕྱག་རྒྱ་བཅས། ཨོཾ་ན་མོ
བྷ་ག་ཝ་ཏེ་ཤཱཀྱ་མུ་ན་ཡེ× ཨོཾ་ཧྲཱིཿཧྲཱིཿ× རབ་གནས་ཀྱི་མཚམས་བཅད། ཆོས་མདོ་རྣམས་མི་རྟོག་ཏུ་བཀོད་ལ། ༄༅ ཨོཾ་བཛྲ་ས་ཏྭ་ཧཱུཾ། ༄༅ གང་འདི
བཅོམ་ལྡན་འདས་ཀྱི་བླ་ན་མེད་པའི་རྒྱུ་ཁྲིམས་ལ་སོགས་པའི་ཕུང་པོ་ལྔ་དང་ཡང་དག་པར་ལྡན་པ། ཚེ་འཕྲུལ་གསུམ་དང་། ཏིང་

ངེ་འཛིན་གསུམ་དང་། བསླབ་པ་གསུམ་དང་། ཚངས་པའི་གནས་པ་བཞི་དང་། བསམ་གཏན་བཞི་དང་། འཕགས་པའི་བདེན་པ་བཞི
དང་། ཡང་དག་པར་ལྡན་པ། དེ་ཡི་ཡང་དག་པར་སྨིན་ཅིང་མ་ལོག་པའི་ཡེ་ཤེས་དང་ཤེས་བྱའི་ཡུལ་ཐམས་ཅད་བརྙེས་པ་ཉེ་ན་མོངས་པ
364 ལ་སོགས་པ་རྣམས་མ་ལུས་པར་སྤངས་པ་དང་། བདུད་བཞི་ལས་རབ་ཏུ་རྒྱལ་བའི་སངས་རྒྱས་བཅོམ་ལྡན་འདས་འདི་བདག་གིས་རབ་ཏུ་གནས
པར་བགྱིའོ། །ཞེས་ཕྱག་རྒྱ་བཅས། ཨོཾ་ན་མོ་བྷ་ག་ཝ་ཏེ་ཤཱཀྱ་མུ་ན་ཡེ།× ཨོཾ་ཧྲཱིཿཧྲཱིཿ× རབ་གནས་ཀྱི་མཚམས་བཅད། ཆོས་མདོ་རྣམས་མི་རྟོག་ཏུ་བཀོད་ལ།
༄༅ ཨོཾ་བཛྲ་ས་ཏྭ་ཧཱུཾ། ༄༅ གང་འདི་བཅོམ་ལྡན་འདས་ཀྱི་ཡེ་རོལ་ཏུ་ཕྱིན་པ་བཅུ་ཡོངས་སུ་རྫོགས་པ་དང་། ས་བཅུ་ནམ་མཁའ་དང་ཡེ་ཤེས་ཀྱི་ཚོགས
ཡང་དག་པར་བསགས་པ་དང་། སྐྱེས་བུ་ཆེན་པོའི་མཚན་སུམ་ཅུ་རྩ་གཉིས་ཀྱིས་ཡང་དག་པར་བརྒྱན་པ་དང་། དཔེ་བྱད་བཟང་པོ་བརྒྱད

༄༅། །ཅུས་རྣམ་པར་མཛེས་པ་དང་། སྐྱེས་བུ་ཆེན་པོའི་ལྷ་བརྒྱ་བས་ཆོག་མི་ཤེས་པ་དང་། མཐོང་ན་མི་མཐུན་པ
མེད་པ་སྟེ། དེ་ཞིག་ཟུག་ས་ཀྱི་སྐུའི་འཁོར་པ་མ་ཐར་ཐུབ་པ་འགྲོ་བ་ལུས་པའི་རྣལ་ལ་ཁ་དུ་སྡུད་པའི་སངས་རྒྱས་བཅོམ་ལྡན
365 འདས་འདི་བདག་གིས་རབ་ཏུ་གནས་པར་བགྱིའོ། །ཞེས་ཕྱག་རྒྱ་བཅས་ནས་ཡེ་ཤེས་པ་གསུམ། ཨོཾ་ན་མོ་བྷ་ག་ཝ་ཏེ་ཤཱཀྱ་མུ་ན
ཡེ× ཨོཾ་ཧྲཱིཿཧྲཱིཿ× རབ་གནས་ཀྱི་མཚམས་བཅད། ཆོས་མདོ་རྣམས་མི་རྟོག་ཏུ་བཀོད་ལ། ༄༅ ཨོཾ་བཛྲ་ས་ཏྭ་ཧཱུཾ། དེ་ནས་སེམས་བསྐྱེད་པའི་ཚིག
བྱུང་འདུག་ཅིང་མི་རྟོག་གི་དང་བཅས་ཏེ་ཐལ་མོ་སྦྱར་ནས། ངོ་མཚར་ཆེན་པོ་གྲངས་མེད་ཅིང་བསམ་གྱིས་མི་ཁྱབ་པ་དང་ལྡན་པའི་སངས་རྒྱས
བཅོམ་ལྡན་འདས་ཐམས་ཅད་ལ་བདག་ཕྱག་འཚལ་ཞིང་སྐྱབས་སུ་མཆིའོ། །དེ་དག་ཐམས་ཅད་བདག་ལ་དགོངས་སུ་གསོལ།

།བདག་གིས་སེམས་ཅན་ཐམས་ཅད་ཀྱི་དོན་དུ་དཀོན་མཆོག་གསུམ་གྱི་རྟེན་རབ་ཏུ་གནས་པར་བགྱིས་པས། དེའི་མཐུ་ལ་བདག་གིས་སེམས་
ཅན་ཐམས་ཅད་ཀྱི་དབུགས་དབྱུང་ངོ་། །འཁོར་བའི་གཙོང་རོང་ཆེན་པོ་ལས་བསྒྲལ་བར་བགྱིའོ། །ལས་ཀྱི་ཉེས་བ་བདུད་དང་ལོག་འདྲེན་
ཐམས་ཅད་འཇོམས་པར་བགྱིའོ། །སེམས་ཅན་རྣམས་ཀྱི་བག་ཆགས་ཀྱི་སྣ་ཚོགས་སྒྱུར་བའི་ཉོན་མོངས་པའི་རྟོག་པ་ཐམས་ཅད་བསལ
366 བར་བགྱིའོ། །སེམས་ཅན་རྣམས་ཀྱི་ང་རྒྱལ་གྱི་རི་བོ་བསྐྱིལ་བར་བགྱིའོ། །སེམས་ཅན་རྣམས་ཀྱི་སྐྱེ་བའི་ཞེན་ཤིང་རྩ་ནས་བཅད་
དོ། །འཆི་བདག་གི་ཉི་མ་ཕྱི་མར་བསྣུབ་ཀྱི། ཀུ་རིམ་པའི་ཐུན་པ་བསལ་བར་བགྱིའོ། །མདད་པ་དང་། ཕྱི་རོལ་པ་དག་དང་།
ལྟ་བ་ཕྱིན་ཅི་ལོག་པ་བདག་ཡང་དག་པའི་ལྟ་བ་ལ་གཟུད་ཅིང་དྲང་བར་བསྒྱུར་རོ། །ལས་ཀྱི་རྒྱུ་བ་བཟློག་པར་བགྱིའོ། །སྲིད་པའི་

༄༅། །རྒྱ་མཚོ་བསྐེམ་པར་བགྱིའོ། །ཆོས་ཀྱི་སྒྲོན་མེ་སྦར་བར་བགྱིའོ། །བྱང་ཆུབ་ཀྱི་ལམ་བསྟན་པར་བགྱིའོ། །
བཟོད་པ་དང་ངེས་པ་ལ་གཟུད་དོ། །རྣམ་གཏན་གྱི་བདེ་བ་ལ་ཆེར་སྦྱོར་ཏོ། །འདོད་ཆགས་ཀྱི་མེ་དབུགས་ཞི་བར་བགྱིའོ། །ཞེ་སྡང་
གི་མཚོ་ཆེན་པོ་གཞོམ་པར་བགྱིའོ། །བདེན་པ་ལ་གཟུད་དོ། །ཕྲག་དོག་གི་འཆིང་བ་ཞི་བར་བགྱིའོ། །སེར་སྣའི་མདུད་པ་གྲོལ
367 བར་བགྱིའོ། །སྡུག་བསྔལ་ཐམས་ཅད་ཞི་བར་བགྱིའོ། །འཇིགས་པ་མི་མཆིས་པ་དང་། བདེ་བ་ཆེན་པོའི་གྲོང་ཁྱེར་དུ་འཇུག
ཅིང་གནས་པར་བགྱིའོ། །དེ་བས་ན་བདག་ལ་ལྷས་ཀྱི་དངོས་གྲུབ་ཀྱི་མཆོག་སྩོལ་ཅིག་གནང་བར་མཛད་དུ་གསོལ། མེ་ཏོག་འཐོར།
རྣམ་རྒྱལ་ཕྱག་རྒྱ་ལ་བཀོད། རྗེ་བཙུན་ལོ་ལ་མི་འཁོར་བསྒྲུབ་ཚེར་བརྗོད། དེ་ནས་རྗེན་བཟུང་བའི། ༔ ཨོཾ་བཛྲ་ཧྲཱི་ཀ་ཞེས་པས། བུམ་ཏལ

།སྟོང་པར་གྱུར། སྟོང་པའི་ངང་ལས་སྣ་ཚོགས་པདྨ་དང་ཉི་མའི་སྟེང་དུ་ཧཱུྃ་ལས་རྡོ་རྗེ་ཧཱུྃ་གིས་མཚན་པ་དེ་ཡོངས་སུ་གྱུར་པ་ལས་དཔལ་རྡོ་
རྗེ་འཇིགས་བྱེད་ཆེན་པོ་སྐུ་མདོག་མཐིང་ནག་ཞེས་པ་ནས། མེ་དཔུང་རབ་ཏུ་འབར་བའི་ཀློང་ན་བྱོན་པ་བཞུགས་པ། དམ་ཚིག་སེམས་
དཔའི་ཐུགས་ཀར་ཞེས་པ་ནས། འོད་ཟེར་ལྷ་བཟོ་སྦྱོར། དེའི་པདྨ་ཡུམ་རྡོ་རྗེ་རོ་ལངས་མ་ཞེས་པ་ནས། གཡོན་པས་ཡབ་ལ་འཁྱུད་པ།
368 དེ་ནས་མཆོད་འབུལ་བ་ནི། ༈ ཞལ་དང་གཙོ་བོ་ཐམ་ཐམ་པའི་ཞབས་དྲུང་དུ། རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་དཔལ་རྡོ་རྗེ་འཇིགས་བྱེད
ཆེན་པོའི་དཀྱིལ་འཁོར་དུ་འཇུག་པ་ཞུ་བའི་ཡོན་དུ་ཞིང་ཁམས་འབུལ་བར་ཞུ། ས་གཞི་སྤོས་ཀྱིས་བྱུགས་ཤིང་ཞེས་པ་ནས། རྣམ་དག
ཞིང་ལ་ཕུལ་བར་ཤོག །ཨི་དཾ་གུ་རུ་རཏྣ× རོ་ལངས་མ་དང་ལྡན་ཅིག་སྦྱོར། ཞེས་པ་ནས། མགོན་པོས་བདག་ནི་གཟུང་དུ་གསོལ།

༄༅། །ལན་གསུམ། ཆབ་མི་ཁྱེར། རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་དཀྱིལ་འཁོར་དུ་འཇུག་པའི་སྐབས། སློབ་དཔོན་ནས་ཕྱག་རྒྱ་དང་འཆམ
མད་མས་ཕྱག་རྒྱ་མི་བྱ། དེ་ནས། རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་གདོང་གཡོགས་ཀྱིས་རྡོ་རྗེ་ཁ་ཞེད་དཀར་པོ་ཞེས་པ་ནས། པདྨ་འཛིན་པར
གྱུར། ཨཱཿ ཁ་ཊི་རཾ་ཞེས་མཆོད་གཡོག་ནས་མེ་ཏོག་ཕྲེང་ཕྱིར་བསྐོར་དཔོན་ལ་འབུལ། སློབ་དཔོན་ནས་དེ་ལ་འབུལ། ཨོཾ་ཙཀྵུ་བནྡྷ་ཞེས་དང་ལ
369 མིག་དར་འཆིང་། ཨོཾ་བཛྲ་ཧྲཱི་ཀ་ཞེས་པ་ལ། སྣང་གསལ། ཏིང་གསལ། །གདོང་ཏོར་རྣམས་བསམ་བཞིན་འབུལ། ཕྱག་ན་རྣམས་འཛིན་ཙ་མ་ཏི་
ཧཱུཾ་ཕཊ། ཨོཾ་ཨཱཿ་སུ་ར་ཏ་བཛྲ་ཧྲཱི་ཀ་ཧཱུཾ། ཨཱཿ་ཁཾ་བི་ར་ཧཱུཾ། མནྟྲ་ཏ་ཞེས་བ་ལ་སློབ་དཔོན་ནས་མེ་ཏོག་པ་དང་བཅས་རྡོ་རྗེ་ལན་གསུམ་བསྐོར།
༈ རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་རྡོ་རྗེ་འཛིན་པ་ཉིད་དུ་གྱུར། ཅེས་པ་དབུ་གསུལ་ནས་ཕྱག་བདག་འཕྲོ་བར་བཞེད། རབ་ཏུ་གནས་བྱའི

ལྷ་རྣམས་གཏེར་ཕྱུག །སེར་སྣ། འདོད་ཆགས། ཕྲག་དོག །རྣམ་པ་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་སྤྱིར་བཏགས་ལ། ཡུ་དྷ་ནི་ཧཱ་ཏ་ཡ་མི་ལ
ཧཱུཾ། ཡང་དག་པ་ཡིད་ཀྱིས་འཁོར་འདིར། །རབ་ཏུ་གནས་བྱ་བརྟན་པ་འདི་ནི། །ལྷ་རྣམས་རིགས་ཀྱི་ཞེས་པ་ནས། དེ་འདྲ
དཀྱིལ་འཁོར་དུ་འགྱུར་ཅིག །ཅེས་པའི་བར་ལན་གསུམ། སློབ་དཔོན་ནས་མེ་ལྕེ་ཟ། གང་ཤོག་གཉིས་སྤང་སེམས། ཐལ་བ་ལ་བཏང་བ་བསྐོལ་གསུམ། ཏིཥྛ
370 བཛྲ། །ཞེས་པ། རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་དཀྱིལ་འཁོར་གྱི་ནང་དུ་ཞུགས། གཙོ་བོ་འཁོར་བཅས་ཀྱི་མདུན་དུ་གནས
པར་གྱུར། ཨོཾ་སུ་ར་ཏ་སྟྭཾ། རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་ཀྱི་སྙིང་གར་ཧཱུྃ་ལ་ཧཱུཾ་ཞེས་པ་ནས། འོད་ཟེར་འཕྲོ་བ་ཏེ་ཏེ།
༈ ཨོཾ་རྡོ་རྗེ་སེམས་དཔའ་ཞེས་པ་ནས། དེ་རིང་པའི་ཐུགས་ཀྱིས་སུ། །ཞེས་པར་མིག་དང་འབེན། གསང་སྔགས་རྣམས་ལ་སྦྱིན་པ

༄༅། །ཕྱིས། ཏི་བཛྲ་བྷ་ཤྱ། ༔ དེ་ཡང་ཕྱི་རོལ་ཏུ་ཞེས་པ་ནས། དཀྱིལ་འཁོར་མངོན་སུམ་དུ་མཐོང་བར་གྱུར། ༔ ཨོཾ་རྡོ་
རྗེའི་དཀྱིལ་འཁོར་ཞེས་པ་ནས། སམ་ཡ་ཧོཿ ཧོཿ ཧོཿ ཞེས་སྒྲུབ་པར་བྱ། དེ་ནས་ཚོགས་མང་ནས་རྡོར་དྲིལ་བཅས་མཆོད་གཡོག་ནས་ཕྱག་འཚལ
ཏན་པའི་མདུན་དུ་རྒྱ་བཞི་ཚོམ་བུར་བསྒྲིམས་ལ། ཚིག་ཕྱི་མ་བརྗོད་པའི། སློབ་དཔོན་ནས་ལག་ཡུམ་གྱི་ཆུས། ༔ ཨོཾ་བཛྲ་ཧྲཱི་ཀ་ཞེས་པ་ནས། སུ་དྷ
371 ཏ་ཀྵ། རྟེན་འདི་དང་ལས་ལྷ་ཨཱཿལས་བྱུང་བའི་ཐོད་པ་ཞེས་པ་ནས། ཞུ་བ་ལས་བྱུང་བའི་མཆོད་ཡོན། ཞབས་བསིལ།
ཞལ་བསིལ། བསང་བ་གཏོར་རྣམས་རང་བཞིན་བདེ་སྟོང་རྣམ་པ་མཆོད་རྫས་རྟེན་བྱེད་ལས་དབང་པོ་དྲུག་གི་ཞེས་པ་བསྐྱེད་པར
གྱུར། ཨོཾ་ཨརྒྷཾ་ཨཱཿ་ཧཱུཾ། ཏེ་བ་ཤྭ་ཏ། བྷ་ཏྲ། ཨཱ་ཙ་མ་ནཾ། པྲོཀྵ་ཎཾ་ཨཱཿ་ཧཱུཾ། ༔ དག་ཅིང་དྲི་མེད་× ཕྱག་ས་ཀྱི་ཡོན་ཆབ་×

372 བདུག་གི་དང་པས་× བཞེས་ནས་ནད་གྲོལ་བཀའ་འདྲེན་སྟོལ། །ཨོཾ་ས་ཪྦ་ཏ་ཐཱ་ག་ཏ་ཨཀྵོ་བྷྱ་ཛ་མེ་ཧཱ་ས་སུ་ཏ་སྟ་ར་ཏ་ས་མ་ཡ་ཤྲཱི་ཡེ་ཧཱུཾ། མཆོད།
ཡོན་གྱི་གནས་སུ། ཞབས་བསིལ། ཞལ་བསིལ། བསང་ཞལ་གཏོར་བར་གྱིས་མཆོད། ཀུ་བཞི་དང་གི་ཡོན་ཆོས་ནམ་འགོ་བཟླ་མི་རྟེ་ཐ་དཀར་འབུལ།
བསང་ས་གཏོར་ཞལ་བཞི་པ་གཉིས་ལ་སྦྱོར་ཅིག །ཨརྒྷཾ་དང་། པྲོ་ཀྵ་ཎཾ་ལ་འབྲུ་མི་སྟུག །དེ་ནས་ཁྲོ་བོའི་མཆོད་བརྗོད་ཀྱིས་བཟླ་བ་བཞི། སྔོན་དུ་ཡེ་ནས་ལས
ཀྱི་ཀྱིས་སྔགས། ༀ་ཨོཾ་བཛྲ་དྲི་ག་གྲྀ་ཧཱ་ཎ་ཧྲི། ས་ཧཱ་ལྷས་སྔགས། སྟོང་པའི་ངང་ལས་ཡཾ་ལས་རླུང་བའི་ཞིང་པ་ནས། ཤྲཱི་ཧེ་ཡཾ་ཧཱུཾ། སྒང
མིལ། ཧཱུཾ་རང་གི་ཐུགས་ཀའི་ཧཱུཾ་ལས་འོད་ཟེར་འཕྲོས། ཁྲོ་བོའི་ཚོགས་ཐམས་ཅད་མདུན་གྱི་ནམ་མཁར་སྤྱན་དྲངས། སྤྲོ་ཅུ་ངེ་གྲོལ།
ཚོགས་མང་ནས་དེ་ལ་སྨྲ་བཅུ་གཅིག། ཧཱུཾ་ཡེ་ཤེས་བསྐལ་པ་མེ་ལྟར་འབར་བའི་འོད། །མ་རིག་འདོད་པའི་མུན་ཁམས་ཐམས་ཅད

373 ༄༅། །ཕྱེམ། །ཞི་སྡང་གི་ཉིན་རྡོ་རྗེའི་འཇིགས་པ་ཐམས་ཅད་འཇོམས། །དཔའ་བོ་ཆེན་པོ་དང་ཡུམ་ཆེན་ལྷ་གཞུགས
ཅན། །ལོག་འདྲེན་སྡིག་པའི་མཐར་གཅོད་དགྲ་འདུལ་བ། །རིགས་པའི་རྒྱལ་པོ་ཁྲོ་བོ་བཞུགས་སོ་འཚལ། །ལོག་འདྲེན་བདུད་ལ་
བའི་སྒྲ་དྲ་སྒྲུབ་འཛིན་ནམ། །འགྲོ་བའི་དོན་ཕྱིར་མཆོད་ཀྱིས་བཞེས་ནས་གསོལ། །ཧ་བཛྲ་ས་མ་ཡ་ཛཿཛཿ ཨོཾ་བཛྲ་ས་ཏྭ་ཀྲོ་དྷ་ཧྲ
དྲིས་པའི་ལྷ་ཨརྒྷཾ་ནས་ ཤཔྡའི་བར་སྦྱར་ཞིང་བཏུ། ཨོཾ་བཛྲ་ས་ཏྭ་ཀྲོ་དྷ་ཧྲཱིཿ ཨརྒྷཾ ཨོཾ་ཨཱཿཧཱུཾ། ཡི་དམ་མཆོད་འབུལ། མཆོད་ཡོག
ནང་མཆོད་གཏོར་གྱི་རྟེན་ལ་སྤྱན་ཚིགས་ཀ་དང་དང་པོའི་རྗེ་བཀོད། གཉིས་པ་བདྲིལ་བུ། ཀླུས་པ་གཟབ་ཀོར། བཞི་པ་ཐམས་མ་སྦྱར་བ་དང་བཅས།
ཧཱུཾ། ཆོས་ཉིད་སྟོང་པ་གཉིས་མེད་དང་ཉིད་ལས། །འཇིག་རྟེན་སྲིད་པའི་རྒྱལ་ཡང་མི་སྲིད་ཞིང་། །ཐམས་ཅད་མཁྱེན་པས་འཇིགས

374 བྱེད་སྐྱུར་སྟོན་པ། །ཁྲོ་ཆེན་འབར་བའི་ཚོགས་ལ་ཕྱག་འཚལ་ལོ། །ཡེ་ཤེས་ཞི་བའི་ངང་ལས་མ་གཡོས་ཀྱང་། །སྐུ་ཡི་ཆ་ལུགས་ཟ་བྱེད་
རྣམས་སྣ་ཚོགས་ཅན། །གསུང་གི་རོ་འབྲུག་སྟོང་ལྟར་ཤུགས་པའི་སྒྲས། །མ་ལུས་དབང་དུ་སྡུད་ལ་ཕྱག་འཚལ་ལོ། །ཐུགས་ཀྱི་ཡེ་ཤེས་རོལ་
པ་སྟོན་མཛད་ཅིང་། །བརྗིད་པའི་མཚོན་ཆ་སྣ་ཚོགས་ཕྱག་ན་བསྣམས། །ཉོན་མོངས་དུག་ཆེན་ལྔ་དག་འཇོམས་མཛད་པའི། །རྒྱལ་
གདུག་རྒྱན་གྱིས་བརྒྱན་ལ་ཕྱག་འཚལ་ལོ། །བསྐལ་པའི་མེ་ལྟར་འབར་བའི་ཀློང་དཀྱིལ་ན། །དཔའ་བོའི་ཧཱུཾ་ཕཊ་བས་བརྒྱུར་བསྐྲུ་མཛོལ
གྱི་བཞུགས། །ཉི་ཟླ་འབར་བའི་སྟན་གྱི་གདན་ལ་མིག་གིས། །བགེགས་དཔུང་འཇོམས་པར་མཛད་ལ་ཕྱག་འཚལ་ལོ། །ཁྲག་མཚོ་ཆེན་དུས
མཐའི་མེ་ལྟར་གཟི་བརྗིད་འབར། །སྦྲིག་སྟོང་བརྒྱ་འདུ་ཁྲོ་གཉེར་མ་ཆེ་བ་གཅིགས། །རྣམ་པའི་དགེ་འབྲུག་སྒྲ་སྟོང་བཞིན་སྒྲོགས།།

375 ༄༅། །ཁྲོ་རྒྱལ་བགེགས་ཚོགས་འདུལ་ལ་ཕྱག་འཚལ་ལོ། །ཧཱུཾ་འཇིགས་པའི་ཧཱུཾ་སྒྲས་སྟོང་གསུམ་གཅོད། །བགེགས་རིགས་ཐམས་ཅད་མ
ལུས་འཇོམས་མཛད་པ། །དེ་ལས་གྲུབ་མ་ལུས་སྐྱོལ་བའི་ལྷ། །བགེགས་ཀྱི་དགྲ་ལ་ཕྱག་འཚལ་བསྟོད། །བགེགས་གཏོར་སྤྱན་དྲོན་
མཆེད་དུ་འདེན། །སྤྱན་དྲོན་ནས་ལས་ཕྱག་རྒྱ་ཀྱིས། ཨོཾ་ཝཛྲ་ཀྲོ་ཎྚྲ་ཧཱུཾ་ཁ་ཛ་ཛཿ། སྭ་བྷཱ་ཝས་སྦྱངས། སྟོང་པའི་ངང་ལས་ཨོཾ་ལས་རིན་པོ་ཆེའི
སྣོད་ཡངས་ཤིང་རྒྱ་ཆེ་བ་རྣམས་ཀྱི་ནང་དུ་ཨོཾ་ལས་བདུད་རྩི་བཅུད་ལྡན་འབྱུང་བའི་གཏོར་མ་ཟད་པ་མེད་པའི་ཡེ་ཤེས་ཀྱི་བདུད་རྩིའི་རྒྱ་མཚོ་ཆེན
པོར་གྱུར། །བར་བཅས། ཨོཾ་ཨཱཿཧཱུཾ། ལན་གསུམ། ཕྱག་ཀྱི་ཕྱག་རྒྱ་དང་བཅས། རང་གི་ཐུགས་ཀའི་ཧཱུཾ་ལས་འོད་ཟེར་འཕྲོས་པ་ཡི
གནས་པ་ཡ་བར་དུ་གཅོད་པའི་བགེགས་ཀྱི་ཚོགས་རྣམས་བཀུག་པར་གྱུར། མཆོད་གཡོག་ནས་གཏོར་མ་ཡི་ཞལ་བཞིན་ནས་དུ་སྔོན་དུ་ཡི་ལ་བསྟན

376 ནས་འབུལ། སྔོན་དགོངས་ནས་སྟགས་རི་དང་སྦྲགས་ནས་པ་ཕག་ཕ་ཞ་སྣོར་རེ་བླས་ཏེ་སེ་བོལ་ཁ་ནང་དུ་གཏོགས་པ་རེ་བཅས་འདན་བསྐྱམ་ལ། དབུ་བསྡུ་བཅུལ
དང་བཅས། ཨོཾ་སརྦ་བིགྷྣཱན་ན་མཿས་ར་ཏ་ཐཱ་ག་ཏེ་བྷྱོ་བི་ཤྭ་མུ་ཁེ་བྷྱཿ་སརྦ་ཐ་ཁཾ་ཨུད་ག་ཏེ་སྥ་ར་ཎ་ཨི་མཾ་ག་ག་ན་ཁཾ་གྲྀ་ཧྞ་ཨི་དཾ་བ་ལིཾ་ཏ་ཡེ་སྭཱ་ཧཱ།
ཞེས་རིམ་བཞིན་སྤོང་གཞན་ཞིག་ལ་གཏོར་མ་འཁམ་པར་བསྟན་ཏེ་བཞག །མཆོད་གཡོག་ནས་ཉིད་ལ་ཚང་དུ་བསྒྲགས་པ་རེ་འཇུག། སློབ་དཔོན་ནས་ཕྱི་ཞུ་བྱེ་
ཏེ་ཏྲར་བཞིན་གཡོན་སྟོང་རེ་སྒྲ་ཏེ། མདུད་ཏུ་འཛུག་སེ་གཡས་བཞིར་གཏོར་པ་རེ། ཕྱག་གསུམ་ལར་ཐབ་སྦྲུང་ཐུབ་ས་དང་བཅས། ཨོཾ་སུམྦྷ་ནི་ཞེས་ཧཱུཾ
བཏུ། ལན་གསུམ། མཆོད་གཡོག་ནས་ཡུང་ས་ཀ་ར་ཁྲ་ཡང་དུ་བསྐྱམ། ཚོགས་མང་ནས་ལྷུང་པོ་ཅུར་འདུད་ཀྱི་ཕྱག་རྒྱ་དང་བཅས། ཧཱུཾ། དཀྱིལ་འཁོར་
ཆེན་པོའི་ས་གཞི་ལ་གནས་པའི། །ལྷ་མིན་གཡས་པའི་བགེགས་ཚོགས་ཀུན་ཉོན་ཅིག །ང་ནི་གནས་འདིར་རབ་གནས་ཆེ་ག་བྱེད། །

377 ༄༅། །ཁྱེད་རྣམས་འདི་ནས་གཞན་དུ་འགྲོ་བར་གྱིས། །གལ་ཏེ་ང་ཡི་བཀའ་ལས་འདའ་བྱེད་ན། །ཡེ་ཤེས་ཅན་གྱི་རྡོ་རྗེ
འབར་བ་ཡིས། །མགོ་བོ་ཚལ་པ་བརྒྱར་ནི་འགས་འགྱུར་ཞིང་། །བགེགས་རྣམས་བརླག་པར་འགྱུར་བ་གདོན་མི་ཟ། །མཆོད་གཡོག་ནས
བགེགས་གཏོར་ལྷག་ཁང་མེད་པར་ཕྱུར་བཅས་ཏེ་ཕྱི། བསྐོར་ཕྱག་ནས་ཕྱི་རོལ་དུ་དོར། ཟླ་མཛད་ཀྱི་ཕྱག་རྒྱ་དང་བཅས། ནམོ་རཏྣ་ཏྲ་ཡཱ་ཡ། བདེན་
པར་བཅས་པའི་དཔལ་ལྡན་བླ་མ་དམ་པ་རྣམས་ཀྱི་བཀའ་བདེན་པ་དང་། སངས་རྒྱས་ཀྱི་བཀའ་བདེན་པ་དང་། ཆོས་ཀྱི་བཀའ་བདེན་
པ་དང་། དགེ་འདུན་གྱི་བཀའ་× དེ་བཞིན་གཤེགས་པ་དང་། རྡོ་རྗེ་དང་། རིན་པོ་ཆེ་དང་། པདྨ་དང་། ལས་ཀྱི་རིགས་སུ་གྱུར
པ་ཐམས་ཅད་དང་། སྙིང་པོ་དང་། ཕྱག་རྒྱ་དང་། གསང་སྔགས་དང་རིག་སྔགས་ཀྱི་ལྷའི་ཚུད་པར་ཐམས་ཅད་ཀྱི་བདེན་པ་དང་།

378 ཀྱང་བར་དུ་ཡང་དཔལ་རྡོ་རྗེ་འཇིགས་བྱེད་ཆེན་པོའི་ལྷ་ཚོགས་འཁོར་དང་བཅས་པ་རྣམས་ཀྱི× དཔལ་མགོན་དམ་པ་ཚོགས་སྐྱོང་བའི་ཕྱུང་
མཐུ་མས་ཀྱི་བདེན་པ་དང་། བདེན་པའི་བྱིན་གྱིས་རླབས་ཀྱིས། བདེ་བར་གཤེགས་པའི་སྐུ་གསུང་ཐུགས་ཀྱི་རྟེན་རབ་ཏུ་གནས་པ་འདི་ཉིད་
པ་ལ་བར་དུ་གཅོད་པ་དང་ལྷ་ཡི་བགེགས་ཀྱི་ཚོགས་གང་ཡིན་པ་དེ་དག་ཐམས་ཅད་མཆོད་སྦྱིན་གྱི་གཏོར་མ་རྒྱ་ཆེན་པོ་འདི་ལ་ཆོམ་པར
གྱིས་ལ་ཞི་བའི་སེམས་དང་ལྡན་པས་རང་རང་གི་སོ་སོའི་གནས་སུ་སོང་ཞིག །གལ་ཏེ་མི་འགྲོ་ན་ཁྲོ་བོའི་ཡེ་ཤེས་ཀྱི་རྡོ་རྗེ་མེ་རབ་ཏུ་འབར་
བས་མགོ་བོ་ཚལ་པ་བརྒྱར་འགས་པར་འགྱུར་རོ། །ཕྱག་རྒྱ་གཉིས་བྲབ་ལ། རིལ་བུ་ཚོམ་པ་རྣམས་ཀྱི་སིལ་འཕྲེང་གསུམ། སུམྦྷ་ནི་དང་། ཧཱུྃ་ཧཱུྃ༔
གང་ཡང་བཟླ། དེ་ནས་སྔར་ ཚམས་སྤྱིན་པོ་ནམ་དུ་ན་དུ་འཇོག་ལས་ཐམ་ཀྱིས་རྒྱས། ཨོཾ་ཁཎྜ་རོ་ཧི་ཧཱུྃ་ཕཊ། ཧཱུྃ་ཞེས་པས་ཡིད་བཟླས་དང་འཕྲེལ་བའི་སྐད

379 ༄༅། །ཕྱག་རྒྱ་རིང་པོ་འཆིང་། མཆོད་གཡོག་ནམ་ཕྱག་ཀར་སྔོན་པོ་ལ་འབུལ། མཐེབ་སྦྲིན་གྱིས་ཐལ་ཏེ་ལན་གཉིས་གཡོན་དང་གཡས་
སོ་སོར་བསྐོར་ནས་མེ་དོར། ཨོཾ་ས་ཏྭ་སྭཱ་ཧ་དྷ་ན་བཛྲ་ཡ་བཛྲ་སཏྭ་ཤུ་ཏྭ་ས་ཏཱ་ཡ་ཤྭ་ཧཱ། ཕྱག་ལ་ཆས་ཆང་ཐུམ་རྫ་སྐོར་དཔོན་ལ་བསྟན་
སོགས་པ་ལ་ནང་ཟས་ཀྱང་རིམ་བཞིན་བཟུང་། སོགས་ཀྱི་མཚན་ཅན་ལ་དུ་མི་འདོད། དེ་ནས་ཉེ་རིམ་བྱ་བ་ལ་ཚོགས་མཆོད་ཟས་སྦྱང་དགོས་ཚེ། སློབ་དཔོན་
གྱིས་ཕྱག་གཡོན་པའི་རྒྱ་གཅང་། གསལ་བའི་ཤུ་སྦྲིན་གྱིས་བརྡངས་ཏེ། རྟེན་དཔོན་ཐམ་གཟུགས་བརྟན་གང་ཡིན་པ་ལ་ཁ་སྦྱ་མེ་ག་ཐ་བཞག་པ་རྟེ་མགོ་བོ་བཅས་
ལ་ཉེ་རེག་བྱས་ཏེ། རྒྱ་སྔ་ ཚམས་ནང་དུ་བསྡུ། །སྔ་ ཚམས་སློབ་དཔོན་ཞོག་ནས་ཧཱུྃ་སྤྱད་ཀྱི་རྒྱ་འཛུགས་རྩམས་ཞོགས་ལ་གཏད་དེ་གྲལ་མཐར་ཏུ་སྦྱིན་པ་དང་།
མཆོད་གཡོག་ནས་ཕྱི་རོལ་ཏུ་དོར། སློབ་དཔོན་ནས་རྡོ་བ་རགས་སྐོར་ཕྱག་གཡོན་པར་བསྐྱུར་ནས། གཡས་ཀྱང་སྦྲིན་གྱིས་རྡོ་བ་རྗ་བཤལ་ཏེ་རྟེན་གྱི་ཕྱག་པ་ར

380 རྡོ་རྗེ་ཕྲག་པའི་རྩོལ་བྱས་ལ། ཨོཾ་ཧྲཱིཿ ཥྚྲཱིཿ ཤྲཱི་གྲཱི་ཊ་ནན་ཧཱུྃ་ཕཊ། དེ་བཞིན་དུ། མོ་ཏོག །མཆོད་ཡོན། མར་མེ་རྣམས་སོ་སོའི་ཕྱག་རྒྱ་དང་བཅས་ཏེ་འབུལ།
དེ་ནས་སློབ་དཔོན་གྱིས་གྲིལ་མར་མེ་ནང་དུ་ཐུག །ཨོཾ་བཛྲ་ཨཱ་ཡུ་ཥ་ཀུཎྜ་ལི་ཧན་ཧན་ཧཱུྃ་ཕཊ། ཧཱུྃ། ལན་བརྒྱ་ཡིད་བཟླས་ལ་བསྔུད་རྡུང་ལ་འཐེན། དེ་
ནས་བལ་ཕྱུས་ཏུ་བཞི། གདོང་ཁྲ་ལ་རྣམས་འདེབས་ཏེ་ཕྱག་པ་གཡོན་པའི་སྟེང་དུ་ཕྲག་ཁེབས་བཀྲམ། འདུད་རྩེ་ཐུན་ལ་བརྡུང་། འཁྲུ་ཇུས་ཀྱི་ཕྱག་ཕྲུ་
བརྒྱད་རྣམས་སྤྱོད་དཔོན་ཚོགས་ནས་རིམ་བཞིན་འཁོད། གང་འདིར་བཅོམ་ལྡན་འདས་དེ་བཞིན་གཤེགས་པ་དགྲ་བཅོམ་པ་ཡང་དག་པར་
རྫོགས་པའི་སངས་རྒྱས་རིག་པ་དང་ཞབས་སུ་ལྡན་པ། བདེ་བར་གཤེགས་པ་འཇིག་རྟེན་མཁྱེན་པ་སྐྱེས་བུ་འདུལ་བའི་ཁ་ལོ་བསྒྱུར་
བ་བླ་ན་མེད་པ་ལྷ་དང་མི་རྣམས་ཀྱི་སྟོན་པ་སངས་རྒྱས་བཅོམ་ལྡན་འདས་དེ་དག་ཐམས་ཅད་ལ་ཡོ་བྱད་ཐམས་ཅད་དང་ལྡན་པའི་ཁྲུས་འདི

381 ༄༅། །གསོལ་བར་བགྱིའོ། །ཞེས་པ་ལ་སྦྱིན་ཐུགས་ཀྱིས། རི་བོ་ལྷུན་པོ་མཛེས་པ་ཡི། །ཡོན་ཏན་དམ་པའི་ཚུལ་ཐུབ་པ། །རྩེ་མཆོད་
གནས་རིན་ཆེན་འདི་དག་ལ། །བདག་གི་ཁྲུས་འདི་གསོལ་བར་བགྱི། །ཞེས་ཀྱང་བཞི་ཤིག རྟེན་ཐུགས་གཉིས་ཀྱིས། མཐོང་མཛེས་པ་འདི་ཉིམ
ཏེ། །སྤྱོད་པའི་ནད་ནི་ལ་བའི་སྨན། །སྨན་ཆོས་རིན་ཆེན་འདི་དག་ལ། །བདག་གིས་ཁྲུས་འདི་གསོལ་བར་བགྱི། །ཆོས་ཀྱི་སྐུ་ཡི་བར་གཉིད
ཅན། །མཆོག་གི་ཡོན་ཏན་གཟུགས་ཅན་གྱི། །མཆོད་རྟེན་རིན་ཆེན་འདི་དག་ལ། །བདག་གིས་ཁྲུས་འདི་གསོལ་བར་བགྱི། །བསྒྲལ་པའི་
མཐའ་ཡི་དངོས་འཛིན་པ། །འཇིགས་བྱེད་མི་ཡི་ཆ་བྱད་ཅན། །མགོན་པོ་སྟེང་རྗེའི་སྟོབས་ལྡན་ལ། །བདག་གིས་ཁྲུས་འདི་གསོལ་
བར་བགྱི། །མཆོག་ཏུ་ཚེམས་ཉིད་སྣལ་བ་བཟང་། །དམ་པའི་བདུད་རྩི་མཛེས་ཆ་བྱད། །དཔལ་ལྡན་བླ་མའི་སྐུ་འདི་ལ། །བདག་གིས་

382 ཁྲུས་འདི་གསོལ་བར་བགྱི། །གདུལ་བྱའི་སེམས་ཅན་གང་དག་ལ། །རྒྱལ་བའི་སྤྲུལ་སྐུ་མང་པོ་ཡི། །གང་ལ་གང་འདུལ་གཟུགས་སྟོན་པ། །
ཆབ་དང་ལྷ་ཡི་རྣམ་པ་ནི། །སྙིང་རྗེ་ཡེ་ཤེས་རིས་གང་བ། །རྟག་ཏུ་ཕན་དང་བདེ་མཛད་པ། །མཆོག་ཏུ་འཕགས་པ་དེ་དག་ལ། །བདག་གིས་ཁྲུས་འདི་
གསོལ་བར་བགྱི། །དེ་ནས་སློབ་དཔོན་ཕྱག་ལས། མཆོད་གཡོག་གནས་སློབ་དཔོན་མདུན་དུ་ཁྲུས་གདན་ནི་ཚོང་ཁྲུས་པའི་ཕོར་ཚེགས་འབུལ། སར་སྒྲེས་གཟུགས
བརྙན་གཅེས་དང་ནི། །སློབ་པ་དང་དགེ་འདུན་གནས་རྣམས་ཀྱིས། །གཙུག་ལག་ཁང་དང་གནས་གཞན་ལ། །བདག་གིས་ཁྲུས་འདི་གསོལ་བར་
བགྱི། །ཇི་ཙམ་ཞིང་རྣམ་མི་མང་འཕང་། [illegible] །དགེ་སྦྱོང་བཟང་པོ་རྣམ་པ་ལྔ། །ཞིགས་པར་སྲུང་བའི་ཁྲིམས་པ་འདི། །ཡོངས་སུ་དག་པ་བྱིན་རླབས་འཛུལ།
ཕྲག་པ་འདེབས་པ་དང་བཅས་ཏེ་ལྷ་མཆོད་གཡོག་གིས་མེ་ལོང་སྟེང་དུ་བབས་པའི་གཟུགས་བརྙན་ལ་ཁྲུས་བཀོད། ཨོཾ་ཧྲཱིཿ ཧྲཱིཿ ཨཱཿ ཨོཾ་ས་རྦ་ཏ་ཐཱ་ག་ཏ་ཨ་བྷི་ཥེ་ཀ

383 ༄༅། །ཏེ་སྭཱ་ཧཱ། སློབ་དཔོན་གྱིས་དུང་བའི་པིར་གྱིས་ཏུ། མཆོད་གཡོག་གིས་མར་ཁྲུས་བུམ་པ་ཕྱག་གིས་བཟུང་། རྒྱལ་བ་རྣམས་ནི
གཙང་ཕྱུར་ཅིང་། །སྐྱེ་བའི་རྟོག་པ་མི་མངའ་ཡང་། །སྤྲུལ་པའི་ཚུལ་གྱི་མངའ་གསུམ་རྣམས། །བདེ་བར་གཤེགས་རྣམས་ལ་སྐུ་ཁྲུས་གསོལ། །
ཨོཾ་ས་རྦ་ཏ་ཐཱ་ག་ཏ་ཀཱ་ཡ་བི་ཤོ་དྷ་ནེ་སྭཱ་ཧཱ། ཁྲུས་བོ་སྐྱེ་དང་ཁྲུས་ཐུ། ཁྲུས་བུམ་བཟུང་གིས་ཁྲུས་གསོལ་བའི་སྐབས་ཀྱིས་ཚམ་ཅེ་མཚེ་བར་བཏབ
ཤིས་པ་གསུམ་བྱབ་རིས་འབྲི། ཞེས་པ་རྒྱུ་གང་བཞིན་བགྱུར། རྒྱལ་བ་རྣམས་ནི་×× ཞེས་པར་རྒྱས།× ཨོཾ་ས་× ཁྲུས་གསོལ་བ་བཀོད་ལྟར། །
རྡོ་ཞིམ་པོའི་འབྱར་ཕྱུར་ཕྱུར་འགྱུར་བཞིང་། མི་ཕྱེད་རྡོ་རྗེ་རང་སྐུ་ཉིད་ལ། །བསྐལ་མེད་བགྲེས་པ་མི་མངའ་ཡང་། །འཇིག་རྟེན་ཁམས་པའི་ཚུལ
ཅན་དུ། །དྲི་ཞིམ་ཕྱུག་པའི་རིམ་གྲོ་བགྱི། །ཨོཾ་ཧཱུྃ་ཏྲཱཾ་ཧྲཱིཿ ཨཱཿ ཨོཾ་ས་རྦ་ཏ་ཐཱ་ག་ཏ×ཧྲཱ་ཏ་ཡ་ཧི་སྭཱ་ཧཱ། ཞེས་ཚུལ་ལྡན་མ་འབྲུལ་ཞིང་། །

384 རང་བཞིན་དག་པ་གོས་པ་མེད། །འོད་གསལ་ལ་རྟོག་པ་མི་མངའ་ཡང་། །ཞིང་ཁམས་ཕྱི་མ་ལ་སོགས་པས། །སྤྲུལ་པའི་ངང་དུ་ཐིམ་ཞིང་དབྱེ།།
ཨོཾ་ཧཱུྃ་ཧྲཱིཿཧྲཱིཿཨཱཿ ཨོཾ་སརྦ་× བསྐྱུར་ཟླ་འཛུལ་ཞིང་། གཙང་ཞིང་དྲི་མ་× ཨོཾ་ཧཱུྃ་× ཨོཾ་སརྦ་× འབྲས་བུའི་ལྷའི་ཟུམ་པས་སྐྱུར་བ་ཞིང་།
རྒྱལ་བ་རྣམ་སྣང་× འབྲས་བུའི་རྒྱུས།× ཨོཾ་སརྦ་× འབྲུ་ཡི་རྒྱུ་སྐྱུར་བ་ཞིག ། རྒྱལ་བ་རྣམ་སྣང་× འབྲུ་ཡི་རྒྱུས།× ཨོཾ་སརྦ་× དྲི
བཟང་རྒྱུས་སྐྱུར་བ་ཞིང་། རྒྱལ་བ་རྣམ་སྣང་× དྲི་བཟང་རྒྱུས།× ཨོཾ་སརྦ་× ཚོགས་མ་རོ་ཁང་ཞུར་ལུག ། མི་བསྐྱོད་རྡོ་རྗེའི་× ཨོཾ་ཧཱུྃ་× ཨོཾ་
སརྦ་× སྤྲུ་ཟུར་འཕྲེང་བ་ཕུལ་ལ། རང་བཞིན་དག་པ་× སྤྲུ་རྡུར་དམ་བཞི་ཞེས། །སྤྲུལ་པ་ཐིམ་པ་ཞིང་དབྱེ་བ་རུ། །ཨོཾ་ཧཱུྃ་× ཨོཾ་སརྦ་× དྲི
བཟང་ལྡེ་རྒྱུ་སྐྱུར་བ་ཞིང་། གཙང་ཞིང་དྲི་མ་× ཨོཾ་ཧཱུྃ་× ཨོཾ་སརྦ་× འབྲས་ཡོན་རྒྱུས་སྐྱུར་བ་ཞིང་། རྒྱལ་བ་རྣམ་སྣང་× འབྲས་ཡོན

385 ༄༅། །རྒྱུས།× ཨོཾ་སརྦ་× སྨན་གྱི་རྒྱུ་སྐྱུར་བ་ཞིང་། རྒྱལ་བ་རྣམ་སྣང་× སྨན་གྱི་རྒྱུས།× ཨོཾ་སརྦ་× རིན་ཆེན་རྒྱུ
སྐྱུར་བ་ཞིང་། རྒྱལ་བ་རྣམ་སྣང་× རིན་ཆེན་རྒྱུས།× ཨོཾ་སརྦ་× སྨན་རྣམས་སྒྲིག་པ་སྐྱུར་བ་ཞིག ། མི་བསྐྱོད་རྡོ་རྗེའི་× ཨོཾ་ཧཱུྃ་×
ཨོཾ་སརྦ་× ཕྱུང་བའི་ཕྲེ་མཛར་སྐྱུར་བ་ཞིང་། རང་བཞིན་དག་པ་× ཕྱུང་བ་བཟང་པོའི་ཕྲེ་མ་ཡིས། །སྤྲུལ་ཐིམ་ཞིང་དབྱེ་བ་རུ། །ཨོཾ་
ཧཱུྃ་× ཨོཾ་སརྦ་× རིགས་ལྔའི་རྒྱལ་བ་དགོངས་རྫོགས་པ་དང་ལྡན་པའི་ཕྱིར་བསྐྱུར་བ་སོག འདི། དཀར་པོ་ལ་སོགས་སྐུ་གསུམ་བྱ་བ་ཚར་རེས་ཁ་སྐོང་
རང་གྲོལ་དུ་འགོད། བླ་ལྷ་རྣམ་སྐྱོབ་པའི་སེམས་བཞི། །ཛ་ མཆོག་གསུམ་བྱ་བ། རྣམ་བུམ་ལས་པས་སྐྱུར་ལ་རྒྱུ་རྫས་བཟང་སྒྲུབ། །ལས་རྣམས་ཀྱི་རྒྱུན་
བདེན། ཨོཾ་ཁཎྜ་རོ་ཧི་ཏ་× སྔོན་བའི་དང་ལས་བཞུ་ལས་བྱུང་བའི་ ཞེས་པ་ནས། ཨཱཿཧཱུྃ་ཡིག་ཕྲེང་གྱིས་བསྐུལ། སྐུང་ཡིག་ལ་ཐུ། རང་གི

386 ཐུགས་ཀའི་ཧཱུྃ་ལས་འོད་ཟེར་འཕྲོས། ག་ཤེགས་པ་དང་བྱང་སེམས་མ། སེམས་དཔའ་དང་སེམས་མ། ཁྲོ་བོ་དང་ཁྲོ་མོའི་ཚོགས་
རྣམས་ཅད་མདུན་གྱི་ནམ་མཁར་སྤྱན་དྲངས། ཨོཾ་སརྦ་ཏ་ཐཱ་ག་ཏ་ཨ་བྷི་ཥེ་ཀ་ཏ་ ཤྲཱི་ཡེ་ཞེས་མཆོད། རྒྱལ་བ་སྲས་བཅས་དང་བཅས། རྡོ་རྗེ་
ཅན་གྱིས་སངས་རྒྱས་ལ། །འགྲོ་ལ་སྐྱབ་པའི་ཆེད་དུ་དབང་། །ཡོན་ཏན་འབྱུང་གནས་རྡོ་རྗེ་སློབ་ལ། །དེ་ལྟར་འདི་ལ་བང་ལྷ་ཕུད་གསོལ། །
ཞེས་གསོལ་བ་བཏབ་པས། དེ་བཞིན་གཤེགས་པ་རྣམས་ཀྱིས་དབང་བསྐུར་བའི་དགོངས་པ་མཛད། སྤྱན་མ་ལ་སོགས་པའི་ལྷ་མོ་
རྣམས་ཀྱིས་བུམ་པ་དཀར་པོ་བདུད་རྩིས་ཡོངས་གང་བ་བཀུར་ནས་དབང་བསྐུར། གཟུགས་རྡོ་རྗེ་མ་ལ་སོགས་པས་བཀྲ་ཤིས་ཀྱི་སྒྲ་དབྱངས་
ཀྱི་ ཤིས་པ་བརྗོད། ཁྲོ་བོ་རྣམས་ཀྱིས་མཚམས་སུ་འཁོད་ནས་བགེགས་བསྐྲད་པར་གྱུར། སྔགས་ཀྱང་། བཀྲ་ཤིས་གང་ཞིག

387 ༄༅། །སེམས་ཅན་ཀུན་གྱི་སྙིང་ལ་གནས།× དབང་རབ་བསྐུར། །བཞི་ལེགས་གཉིས། བཀྲ་ཤིས་གང་ཞིག་མ་ལུས་རྡོ་རྗེའི
རིགས་དང་ལྡན།× དབང་རབ་བསྐུར། །སྔགས། བཀྲ་ཤིས་གང་ཞིག་མཐའ་དག་འཁོར་ལོའི་× བཀྲ་ཤིས་གང་ཞིག་མ་ལུས་
རིན་ཆེན་× བཀྲ་ཤིས་གང་ཞིག་མ་ལུས་པདྨའི་× བཀྲ་ཤིས་གང་ཞིག་མ་ལུས་ལས་ཀྱི་× དབང་རབ་བསྐུར། །སྔང་སེལ་མེ་ཏོག་འཐོར
བ་བཅས་སོ། མཆོད་གཡོག་ནས་ཁྲུས་དང་བཅས་རྣམས་པ་སྒོ་དབྱེ་བ་བཅུ། སློབ་དཔོན་ནས་ཁྲུས་ཆུ་སྤྱི་བོ་དུ་ཕུལ་དང་ལྷ་ཡི་སྐུ་ལ་བཏུས་ཞིང་། ཁྲུས་ཀྱི་ཁང་པ
ཤིན་ཏུ་དྲི་ཞིམ་པ། །ཤེལ་གྱི་ས་གཞི་གསལ་ཞིང་འཚེར་བ་བཀྲ། །རིན་ཆེན་འབར་བ་འཇིག་པ་ཡིད་འོང་ལྡན། །མུ་ཏིག་འོད་ཆགས་བླ་རེ
བྲེས་པ་དེར། །དེ་བཞིན་གཤེགས་པ་མཆོད་གོས་གསོལ་རིགས་ཐུགས་ཆེ་རྗེས་སུ་གཞན་དུ་སྐུ་སྤྲོས་བཏོད། སློབ་དཔོན་ནས་རྡུལ་བའི་ཚིག་དུ་ཆེན། སྟོང་གསུམ་ཀུན་ཏུ

388 དྲི་དང་ལྡན་པ་ཡི། །དྲི་ལྡ་ཆོག་རྣམས་ཀྱིས་ཐབ་དང་བཅས་རྣམས་ཀྱི་སྐུ། །གསེར་སྦྱངས་བཅོ་མ་ཡི་མདོག་ཁྲུས་པ་ལྟར། །འོད་ཆགས་འབར་བདེ
དག་ཕྱུག་པར་བགྱི། །ཨོཾ་ཧཱུྃ་ཧྲཱིཿཧྲཱིཿཨཱཿ ཨོཾ་སརྦ་ཏ་ཐཱ་ག་ཏ་ཀཱ་ཡ་བི་ཤོ་དྷ་ནེ་སྭཱ་ཧཱ། མཆོད་གཡོག་ནས་ལས་བུམ་ཕུལ། ཆུ་ཧཱུྃ་ལྟར་བཀྲམ་པ་
ཅམ་གྱིས་ནི། །ལྷ་རྣམས་ཀྱིས་ནི་ཁྲུས་གསོལ་ལྟར། །ལྷ་ཡི་ཆུ་ནི་དག་པ་ཡིས། །དེ་བཞིན་བདག་གིས་ཁྲུས་བགྱིའོ། །ཨོཾ་སརྦ་ཏ་ཐཱ་ག་ཏ་ཨ་བྷི
ཥེ་ཀ་ཏ་ས་མ་ཡ་ཤྲཱི་ཡེ་ཨཱཿཧཱུྃ། ཁྲུས་ལོ་རྗེས་དུ་ཁྲུས་གསོལ། ཤིང་བུ་རེ་ཚེམ་བྱེད་ཞང་བདུད་རྩིའི་བསྲུབ་ཟུ། ཚོགས་བའ་ལྕགས་ཞེ་ཏོག་འགོད་ལ། ཨོཾ་བཛྲ
ས་ཏྭ་ཧཱུྃ་ཧཱུྃ་སྭཱཧཱ། དྲི་ཞིམ་པའི་ཁྲུས་ཆུས་གནས་ཕུར་བཀྲུས་པ་དང་དུར་ཡིད་ཤེས་སྤར་ཕྱར་དུ་ཅིང་། མི་བསྐྱོད་རྡོ་རྗེའི་× ཨོཾ་ཧཱུྃ་× ཨོཾ་སརྦ་× སྭཱཧཱ། དྲི
བཟང་ལྡེའི་ཕྲེམ་ལྔ་མ་ཡོ་བྱེད་བཏེགས། ཏུ་རུ་ཀཱ་ཤེས་ཏུ་ཅིང་། རང་བཞིན་དག་པ་× དྲི་བཟང་ལྡེ་ཡི་ཕྲེ་མ་ཡིས། །རྒྱལ་བའི་སྐུ་ལ་དྲི་ལ་ཕྱི་སེ་བྱ། །ཨོཾ

389 ༄༅། །ཧཱུྃ་× ཨོཾ་སརྦ་× སྭཱཧཱ། སྐུ་མཆོག་རྣམ་དག་ལྷ་བས་མི་དམིགས་ལ། །དེ་མཚར་སྤྲིན་ཟླ་ནམ་མཁའ་འཆིང་འཇིགས་པ་ལ
འདུ། །ཆོས་ཀྱི་སྐུ་ལ་དྲི་མ་མི་མངའ་ཡང་། །སྐྱེ་དགུ་བཀུར་སྟི་རྣམ་གྲོལ་ཚུལ་བཙལ་དུ། །རྒྱུ་གཙང་ལྷན་སྐྱེས་ངོ་མ་འདྲ་བ་ཆགས་ལ་རྒྱུས། །འབྲུ
བའི་ལུས་སེམས་ཐུག་བསྲུ་བ་བདག་ལས་ཏེ། །ཉེས་པའི་ཁྲུལ་ཐར་བ་འགྲུབ་བའི་ཡིད་འོང་ནའི། །དམ་པའི་སྐུ་མཆོག་ནང་དག་གིས་ཐོང་པར
ཤོག ཚོགས་མ་འདངས་ནས་བལ་མ་སྦྱར། མཆོད་གཡོག་ནས་ཁྲུས་དང་རིགས་ལྔའི་ལྷའི་ཡོན་པོ་རྗེ་བཞིན་ལེན་ཅིག་དུ་བཟུང་། སྐྱོང་པོས་རྣམས་ཀྱི་གཡས་པ་ནི་མཐོང་དུ།
ཞེ་ཤེས་ལེན་བཟུང་བཞི་རྗེ་སོ་ལ་བགྲ་ནི་རིགས་ལྔ་ཞེས་ཆགས་ལ་དུ། དེ་དག་སྐུ་ལ× སྐུ་ཕྱིར། །ཨོཾ་ཧཱུྃ་ཧྲཱིཿཧྲཱིཿཨཱཿ ཨོཾ་སརྦ་× སྭཱཧཱ། ཞེས་སྐུ་ཕྱིས
ལའི་རྩ་ལ་བཟུ། མཆོད་གཡོག་ནས་ཁྲུས་ཀྱི་བླ་མ་ཏེ་རང་གི་སྤྲ་བ་དམིགས་པ་བསྐུར། བདེ་ག་ཤེགས་སྐུ་གསུམ་མཚན་དང་དཔེ་མངའ་ཡང་། །འགྲོ

390
བའི་དོན་དུ་གཟུགས་སུ་ཅིར་ཡང་གདའ། །རིན་ཆེན་དབྱིག་ལྟར་ཉམས་པའི་སྒྲིབ་བྲལ་ཡང་། །འཇིག་རྟེན་མི་ཞུགས་པའི་རྩལ་ཙམ་དུ། །ཕྱིག་
མེད་རྒྱལ་བ་རྣམས་ཀྱིས་རབ་བསྔགས་པ་ལ། །རྣམ་མཆོག་འདོད་ཡོན་རོལ་བའི་སྐུ་ཕྱིས་མས། །ཆོས་མ་ངེས་དག་གསུམ་རྣིར་པ་ཀུན་ཁྱབ་
ནས། །སྤྲུལ་སྐུ་མ་དང་འདུ་བདག་ཅག་འཁྱུར་བར་ཤོག །དབང་ཕྱོག་ཡུལ་དེ་ཐར་ཕྱར། སྟོང་གསུམ་ཀུན་ཏུ་x ཧཱུྃ་x ཨོཾ་ར་ཧ་x ལས
ཡུམ་དབྱིངས། འདི་ནི་སྦྱིན་པའི་རང་བཞིན་རྒྱུ། ཞེས་པས། སྐུ་ཁྲུས་གསོལ། །སྒྲོན་དང་ལྡན་པས་ཁྲུས་གསོལ། དེ་བཞིན་གྲོལ་བ་ཀུན་ལ་འབྲི །
འདི་ནི་ཚུལ་ཁྲིམས་x ཞེས་པས། སྐུ་ཁྲུས་གསོལ། །འདི་ནི་བཟོད་པའི་x ཞེས་པས། སྐུ་ཁྲུས་གསོལ། །འདི་ནི་བརྩོན་འགྲུས་x
སྐུ་ཁྲུས་གསོལ། །ཨོཾ་སརྦ་x ཨཱཿཧཱུྃ། ཞེས་ཆུ་ཆེ་མགོ་ལྟར། ཆབ་ཕར་ནས་མི་ཏོག་འཐོར་ལ། ཨོཾ་བཛྲ་ས་ཏྭ་ཧཱུྃ་ཧཱུྃ་སྭཱ་ཧཱ། མི་ཕྱེད་རྡོ་

391
ཕ་བཞི
༄༅། །རྗེ་x ཨོཾ་ཧཱུྃ་x རང་བཞིན་དག་པ་x ཨོཾ་ཧཱུྃ་x སྐུ་མཆོག་རྣམ་དག་x ཐོབ་པར་ཤོག །དེ་དག་
སྐུ་ལ་x ཨོཾ་ཧཱུྃ༔ བདེ་གཤེགས་སྐུ་གསུམ་x འགྱུར་བར་ཤོག །ཞིག་པས་མཚན་མོ་ཡི་བྱང་རྣམས་ཐར་ཕྱར་བྱེད། དེ་བཞིན་
ལྟར་སྤེལ་ཕྱིལ་ནི། སྟོང་གསུམ་ཀུན་ཏུ་x ཁྱབ་པར་བགྱི། །ཨོཾ་ཧཱུྃ་x སྭཱ་ཧཱ། འདི་ནི་བསམ་གཏན་x སྐུ་ཁྲུས་གསོལ། །
འདི་ནི་ཤེས་རབ་x སྐུ་ཁྲུས་གསོལ། །རྒྱ་བཅུ་གཉིས་ཁྲུས་ཆུ་ཤིང་། །དྲི་མ་རྣམ་དག་སྦྱོང་མཛད་པ། །རྒྱ་ཆེན་ཡོན་ཏན་
ཐུག་ལྡན་པ། །ཁྲུས་ལེགས་མཛད་ལ་སྐུ་ཁྲུས་གསོལ། །གང་ལ་ཕྱག་བཙལ་བར་ཡང་། །ཡོན་ཏན་ཐམས་ཅད་དང་ལྡན་པ། །
སངས་རྒྱས་དེ་ལ་ཐར་དོན་དུ། །དད་པས་བདག་གིས་ཁྲུས་གསོལ་ལོ། །ཞེས་བརྗོད། ཨོཾ་སརྦ་x ཨཱཿཧཱུྃ། ཨོཾ་བཛྲ་སཏྭ་ཧཱུྃ་
ཕ་བཞི

392
ཧཱུྃ་སྭཱ་ཧཱ། མེ་ཏོག་ཡོད། དེ་ནི་མོ་པའི་སྐུ་ལ་གོང་ལྟར་བྲལ་བཞིན། མི་ཕྱེད་རྡོ་རྗེའི་x ཨོཾ་ཧཱུྃ་x ཨོཾ་སརྦ་x དབང་ལྷའི་ཕྱི་མགོ་ལྟར་བྱས།
ཞིང་། རང་བཞིན་དག་པ་x རྒྱལ་བའི་སྐུ་ལ་དྲི་འཕྲེད་དྲི། །ཨོཾ་ཧཱུྃ་x ཨོཾ་སརྦ་x སྭཱ་ཧཱ། སྐུ་མཆོག་རྣམ་དག་x བདག་གིས་ཕྱིས་
པར་ཤོག །ཞལ་མེ་ཏོག་དང་བཅས་ཀོང་ལྟར་བྱ། ཁྲུས་དང་བཅས་བྱ་ཕྱི་བ་ཞིང་། དེ་དག་སྐུ་ལ་x སྐུ་ཕྱིས་ཏེ། །ཨོཾ་ཧཱུྃ་x ཁྲུས་དང་བཅས་གཞན་ལྟ་བཞིན། །
བདེ་གཤེགས་སྐུ་གསུམ་x འགྱུར་བར་ཤོག །ཞལ་མེ་ཕྱུར། གོང་གི་དག་རྡོར་ཡིན་པའི་དུས་ཀྱི་རྒྱུ་དཔའ་ཐམས་ཅད་བཞིན་ཕྱིར་ཐོས་ནས་ཕྱག་
ཀྱང་དེ་སྤྲུལ་པའི་རྒྱལ་ཚེ་ཞིང་། སྟོང་གསུམ་ཀུན་ཏུ་x ཁྱབ་པར་བགྱི། །ཨོཾ་བཛྲ་ཨཱཿཧཱུྃ་སྭཱ་ཧཱ། མཆོད་པ་ཡི་ནམ་ན་བཞུགས་ནས་ལ་
ཕྱིའི་པའི་ལ་འབུལ། སྤྱན་པའི་ནས་ཕྱག་གཉིས་མཆོད་མཛད་བཅས་འདོན་ཏེ། སྐུ་མཆོག་དང་བའི་བོགས་ཞུགས་x བརྟན་པར་ཤོག །ཨོཾ་བཛྲ་

393
ཕ་བཞི
༄༅། །ཨ་སྭ་ཡེ་ཨཱཿཧཱུྃ། རིན་པོ་ཆེ་ཕྱི་བསྐོར་ཕྱི་ཡིན་བཞུགས་བཞིན། རྒྱལ་བ་བརྩོན་པ་ཡི་རང་བཞིན་x x
ཨོཾ་བཛྲ་ཨ་ཡུ་ཤེ་ཧཱུྃ་ཧཱུྃ་ཕཊ་ཆེ་ཨཱཿཧཱུྃ་སྭཱ་ཧཱ། ཞེས་བརྗོད་པ་དང་བཅས་པ་བཞུགས་ཏེ་འཁོར་བ་ཡོངས་སུ་རྫོགས་ཤིང་། །རང་གི་ཐུགས་ཀའི་
ཧཱུྃ་ལས་འོད་ཟེར་འཕྲོས། རབ་ཏུ་གནས་པ་དེ་ཉིད་ཀྱི་ཡེ་ཤེས་པ་དང་། སངས་རྒྱས་དང་བྱང་ཆུབ་སེམས་དཔའི་འཁོར་དང་
བཅས་པ་སྤྱན་དྲངས། མདུན་གྱི་ནམ་མཁར་བཞུགས་པར་གྱུར། དེ་ནས་རྒྱུ་གསུམ་ཉེར་གྲུབ་ཀྱི་ནི་རྣམ་པའི་ཡི་དམ་བྱས་བཞི་
དྲུན་ཕྱི་རྒྱུ། ཨོཾ་བཛྲ་ཧྲཱིཿ་གིས་བསྐུལ། སྟོང་པའི་ངང་ལས་ཨཱཿཧཱུྃ་ལས་ཐུང་བའི་ཞེས་པས། ཞབས་བསིལ་ཐུང་བའི་ཞབས་
བསིལ། ཞལ་བསིལ། མཆོད་ཡོན། མེ་ཏོག x x རང་བཞིན་བདེ་སྟོང་ཞེས་པས་མཆོད་པར་གྱུར། ཨོཾ་བཛྲ་ཨརྒྷཾ་
ཕ་བཞི

394
ཧཱུྃ། ཨ་རྒྷཾ་ཨཱཿཧཱུྃ། ཞབས་དང་ངང་ལྷ་སོགས། དེ་མེད་ཡིད་དུ་འོང་བ་ཡི། །སྒྲུབ་ཀྱི་ཞབས་བསིལ་མཆོག་འདི་དག །བདག་གི་དད་
པས་འབུལ་ལ་གསོལ། །ཅི་བདེ་བར་ནི་བཞེས་སུ་གསོལ། །ཨོཾ་ཨཱཿཧཱུྃ་སྭཱ་ཧཱ་ར་ས་ཏ་ཀཱ་ཤི་ཧཱུྃ་སྭཱ་ཧཱ་ཧཱུྃ་ཧཱུྃ་ཕཊ་སྭཱ་ཧཱ། ཞེས་པ་ཁ་ཡིག །
ཞལ་བསིལ། མཆོད་ཡོན། ཨ་རྒྷཾ་ཨཱཿཧཱུྃ། ཨ་ཀྲཱི་ཞལ་དང་། སྣ་ཡི་མེ་ཏོག་དམ་པ་x ཨོཾ་སརྦ་ཏ་ཐཱ་ག་ཏ་པུཥྤེ་ཨཱཿཧཱུྃ་ཕཊ་སྭཱ་ཧཱ་ཧཱུྃ་ཧཱུྃ་ཕཊ་སྭཱ་ཧཱ།
ཨོཾ་ཨཱཿཧཱུྃ། མཆོད་པ་ཡོན་ཏན་རྣམ་དཀར་རང་འགྲུབ། བདག་ཉིད་ཀྱི་ལྷ་ཧཱུྃ་ལས་སྤྲུལ་པའི་རྡོ་རྗེ་ཁྱུར། གསལ་སྣང་རིང་དང་བཅས་རྣམ་ཡུན་ཞེས་པས། ཕྱག་
རྗེ་ཡིས་ནི་བདག་ཅག་བདག །སྒྲུབ་མ་རྣམས་ལ་རྗེས་བཟུང་དང་། །ཚེད་ནུས་པ་ལ་ཡང་མཆོད་བསྟོད་དུ། །དེ་ཕྱིར་གསོལ། སྣང་བ་རབ་གནས་
བསྐྱེད་པར་འཚལ། །བཅོམ་ལྡན་ཀུན་དང་བདག་ལ་ནི། །དེ་ཕྱིར་བཀའ་དྲིན་མཛད་པར་ཞུས། །རྗེ་རྗེ་ཅན་བདག་ནི་བསྐྱེད་པའི། །ཁྱུ་གསུང་

395
ཕ་བཞི
༄༅། །ཐུགས་རྗེ་ཆེན་པོ་བགྱིས་ནི། །ཡོན་བདག་ཅི་ཐུབ་ཡོ་བྱད་ཀྱིས། །ཕྱིས་བྲུ། སང་ནི་ཡང་དག་བསྐྱེད་པར་བྱ། །
དེ་ཕྱིར་སློབ་མ་བཅས་བདག་ལ། །རྗེས་སུ་བརྩེ་བས་ཉེ་བར་ཟུང་ནས། །འཁོར་བཅས་ཀུན་ཀྱིས་རབ་གནས་ལ། །ཕྱིན་ཅིས་བརླབ་
པར་མཛད་དུ་གསོལ། །ཚིགས་བཅད་ཐུགས་རྗེ་བཀའ་དང་བཅས་པ་བཟླས་སུ་གསོལ་རིང་བ། ལྷ་རྣམས་ཀྱིས་དགྱེས་བཞིན་དུ་གནང་བ་སྦྱིན་པར་གྱུར་
ལས་ཞུམ་ཕྱིན་ཏེ། ཨོཾ་བཛྲ་ཧྲཱིཿ་བཀའ་བཀའ་བཞེས་ཀྱིས་བསྐུལ། ཨོཾ་ཨཱཿཧཱུྃ་ཧྲཱིཿ་སྭཱ་ཧཱ་ར་ས་ཏ་ཀཱ་ཤི་ཧཱུྃ། ཞེས་པ་བསྐུལ་གསུམ་དང་། ཨོཾ་སརྦ་ཏ་
ཐཱ་ག་ཏ་པུཥྤེ་ནས་ཞབས་ཀྱི་ཞབས་བསིལ་མཆོད་བཞུགས་ཏེ། ཨོཾ་སརྦ་ཏ་ཐཱ་ག་ཏ་རཏྣ་ཀ་རོ་མི། གཉིས་མེད་ཐུན་མོང་ཞེས་
པས། འཇིགས་བྱེད་དག་ཞིང་རྗེ་ག་ཤེད་ལ་ཕྱག་འཚལ་བསྟོད། །མགོ་དང་བཅས་ལ་མི་བསྐྱོད་དཔལ་དང་བཅས། ཨོཾ་ཀྲུྃ་ཀྱིས་སེམས་
ཕ་བཞི

396 ཙན་× ཛཿསུ་མཱུ་ཏུ་པའི་× ས་ཏཾ་ཀྲྀ་ཡ་ཙཱ་ཡ་ཏཾ་× སྐྱར་ལ་ལྷོ་ཕྱོགས་པར་× ཨོཾ་བཛྲ་མུཿ ཡེ་ཤེས་པ་རང་གནས་སུ་གཤེགས
པར་གྱུར། དེ་ནས་[illegible] ཁཎྜ་རོ་ཧི་ཀེ་ཕཊ། × སྟོང་པའི་ངང་ལས་ཀྵུཾ་ལས་ཞེས་པ་ནས། ཤཀྟི་ཤ་ར་
ཅེས་བསྔུབ། སྔགས་ཀྱིས། དེ་ནས་ཅིག་འབྲེལ་བར་བསྒྱུར་བའོ། །སྔགས་དམ་པའི་ཞབས་བསིལ་འདི། །མཆོག་ཏུ་དད་པས་ཕྱེད་ལ་འབུལ། །
ཅི་དེ་དང་ནི་བཞེས་སུ་གསོལ། །ཨོཾ་ཧཱུཿ ཧྲཱིཿ པཱ་དྱ་ར་ལཱ་ཏཱ་ཀཾ་པྲ་ཏཱི་ཙྪ་× སྭཱ་ཧཱ་སུ་མ་ཏི་× ཨ་ཀྲྀ་× དེ་ནས་ཅིག་འབྲེལ་བར་× ཨོཾ་ས་ཏ
ཏྲ་ཏ་ཀ་ཏ་ཏྟི་ཤ་ ཤཀྟི་ར་སྐྲུ་ཤེས། སློབ་དཔོན་ནས་མིག་ལ་ཕར་བཅས་ཉེ་ན་ཡོད་ཐེས་བསྐོར། ཧྲཱིཿ ཧྲཱིཿ ཞང་། བཛྲ་ཨཱ་བྷྱ་ཀ་ཏ་ཨཱ་ཝེ་ཤ
རང་བཞུར། དེ་ནས་ཕྱི་ལྟར་ཀ་མ་གྲི་ན་བ། [illegible] [illegible]། གཏོར་མ་ནང་མཆོད་ལྟར་བཟླབ།

397 ༄༅། །ཁྲོ་གྲུ་སྐྱོང་བ་བརྒྱ་དང་བཅས་པ་ལྔ་མཆོག་གི་ཐུགས་ཧཱུྃ་ལས་སྐྱེས་པའི་རྡོ་རྗེ་རྩེ་གཅིག་པ་དཀར་པོ་འོད་ཀྱི
སྦྱ་གུ་ཅན་རྣམས་སུ་གྱུར། ཨོཾ་ཡ་མ་རཱ་ཛ× ཨ་ཧྲུ་ཊ་ཏཾ× ལན་གསུམ། ཨོཾ་དྷཱ་ཀ་ཡེ་ལོ་ཀ་པཱ་ལ་ས་པ་རི་× ཨ་ཀྲྀ་ནས།
ཤཀྟིའི་བར་སྐྱོ་ཡོ་བྱུང་ན་ཅིག། ཨོཾ་དྷཱ་ཀི་ནཱི་× ཨ་ཧཱུཿ ཧཱུཾ། བཅོམ་ལྡན་ཆོས་རྗེ× མཛོད་ཅིག །དེ་ནས་བཟའ་བཅའ་ལེ་ར་པོ་ས་བ་ཀ་བ།
དེ་ནས་བཀའ་ང་གཏམ་ཆེད་བགྱིས་བསྔོ་བ། ༔ ཨོཾ་ཁཎྜ་རོ་ཧི་ཀེ་ཞེས་བསང་ས། སྦྱ་བཟླ་ཕྲམ་སྤྱོང་བ་སྦྱངས། སྟོང་པའི་ངང་ལས་ཀྵུཾ་ལས་ ×
ཤཀྟིའི་བར་གྱིས་བསྒྲུབ། སྔགས་ཀྱིས། ཨོཾ་ཡ་མ་ན་ཀ་ས་པ་རི་སྐར་ཨ་ཀྲྀ་ནས་ཤཀྟིའི་བར་དང་། སྔགས་ཀྱི། ཨོཾ་ཧྲཱིཿ ཥྚྲཱིཿ× ཨོཾ་ཧཱུཿ ཧཱུཾ།
ཨོཾ་བཛྲ་ར་ཀྵ× ཨོཾ་ཧཱུཿ ཧཱུཾ། ཞེས་ཆེ་ཅིག །༔ གཉིས་མེད་ཐུན་མོང་× དཀྱིལ་འཁོར་གཙོ་ལ་ཕྱག་འཚལ་བསྟོད། །སློབ་དཔོན

398 ནས་སྦྱིན་བདག་ཏུ་བཀྲལ། །སྐད་ཅིག་ཉིད་ལ་བདེ་ཆེན་རྫོགས་པར་ཤོག །ཞི་བ་དགྲ་ཡི་[illegible] ཡིག་བརྒྱ་ལན་གསུམ། གང་
ཡང་བདག་གིས་ × མཉེས་ཡོངས་སུ་× × འདི་ཡང་[illegible] ༔ །
༔ གཉིས་པར་[illegible] མཆོད་གཏོར་གནས་
[illegible] ། ཨོཾ་ཁཎྜ་རོ་ཧི་ཀེ་ཕཊ། སྦྱ་བཟླ་སྦྱང་། སྟོང་པ་ཉིད་དུ་གྱུར། །
སྟོང་པའི་ངང་ལས་རྒྱ་ལས་མ་ཁར་བ་དང་རྣམས་པས་ཞེས་པ་ནས་ ཨོཾ་སྦྱ་ཧཱ། ཨོཾ་ཨ་མྲྀ་ཏ་ཨཱ་ཡུར་དེ་ཝ་ཧཱ། ཨོཾ་ཡ་ཏྲ་སྨུ་[illegible]
[illegible] ཀྱི་སྐྱེ་དུར་ཁྲོད་ཀྱི་མི་ལོ་ལེ་ཏྲ་

399 ༄༅། །[illegible] །ཡི་གེ་རྣམས་ཕྱེན་ཏུ་འགྲུང་ཞིང་ཞེས་པ་ནས། ཀུལ་
[illegible] སྦྱོར་རྣམས་སྐུར་སྐུ་གཞན་གྱི་རྣམས་
ཁ་བྱ། དེ་ནས་རྟེན་གྱི་ [illegible] །[illegible] ༔ ཨོཾ་ཁཎྜ་རོ་ཧི་ཀེ་ཞེས་བསངས། ཡཱ་ཏྲ་ཏས་སྟོང་པར་སྦྱངས།
སྟོང་པའི་ངང་ལས་སྣ་ཚོགས་པདྨ་དང་ཉི་མའི་སྟེང་དུ་ཧཱུྃ་ལས་རྡོ་རྗེ་ཧཱུྃ་གིས་མཚན་པ་ལས་དཔལ་རྡོ་རྗེ་འཇིགས་བྱེད་ཆེན་པོ་མཚོན་ཀ
འཁོར་རྣམ་ཞལ་བཅུ། ཞེས་པ་ནས། མི་བསྐྱོད་རིམ་ཏུ་འབབ་པའི་སྐུང་དཀྱིལ་ན་བཞུགས་པ། དམ་ཚིག་སེམས་དཔའ་ཐུགས་
ཀར་× ཧཱུྃ་ཡིག་བ་བཞུགས། དེའི་བདུད་ ཞེས་པ་ནས་ཡབ་ལ་འཁྱུད་པ། ཀྱཻ་[illegible]ཏྲ་[illegible] ༔ ཁཎྜ་རོ་ཧི་ཀེ་ཞེས་བསངས།

400 ཡཱ་ཏྲ་ཏས་སྦྱངས། སྟོང་པའི་ངང་ལས་ཀྵུཾ་ལས་བྱུང་བའི་ཐོད་པ་ཡངས་ཤིང་རྒྱ་ཆེ་བ་དེའི་ནང་དུ་ཧཱུྃ་ཧཱུྃ་ཞུ་བ་ལས་བྱུང་བའི། མཆོད་
ཡོན། ཞབས་བསིལ། ཞལ་བསིལ། བསང་གཏོར་རྣམས་རང་བཞིན་སྟོང་ཉིད་རྣམ་པ་མཆོད་རྫས། སྤྱོད་ཡུལ་དུ་དབང་པོ་དྲུག
གི་སྤྱོད་ཡུལ་དུ་ཟག་པ་མེད་པའི་བདེ་བ་ཁྱད་པར་ཅན་བསྐྱེད་པར་གྱུར། ཨོཾ་ཨ་ཀྲྀ་ཧཱུཿ ཧཱུཾ། དེ་བཞིན་དུ། པཱ་དྱཾ། པུཥྤེ། ཨཱ་ལོ་ཀེ་ ཨོཾ
ཧཱུཾ། ༔ དག་ཅིང་དྲི་མེད་ཡིད་དུ་འོང་བའི། །ཐུགས་ཀྱི་ཡོན་ཆབ་མཆོག་འདི་དག །བདག་གི་བདག་ལས་འབུལ་ལགས་ཀྱི། །བཞེས་ནས
བདག་ལ་བཀའ་དྲིན་སྩོལ། །ཨོཾ་ཡ་མ་ཏྲ་ཀ་ཨ་ཀྲྀ་ཧཱུཾ་མི་ཧཱུཾ་སུ་ཀྵ་ཡ་ཀ་ཏ་ཡ་མ་ཡ་སྭཱ་ཡེ་སྭཱ་ཧཱ། [illegible] [illegible]
[illegible] [illegible] [illegible] ཟླ་སྐར་འཁྱུད། [illegible] ཞབས་ཅིག །ཨ་ཀྲྀ་དང་པྲ་ཏི

401 ༄༅། །[illegible] ༔ ཁཎྜ་རོ་ཧི་ཀེ་ཞེས་བསངས། སྭ་བྷཱ་ཝས་སྦྱངས།
སྟོང་པའི་ངང་ལས་ཀྵུཾ་ལས་བྱུང་བའི། ཞེས་པ་ནས། ཤཀྟི་ཧཱུཾ་ཧཱུཾ། སྔགས་ཀྱིས། ༔ རང་གི་ཐུགས་ཀ་ནི་ཧཱུྃ་ལས་འོད་ཟེར་
འཕྲོས། ཁྲོ་བོའི་ཚོགས་ཐམས་ཅད་མདུན་གྱི་ནམ་མཁར་སྤྱན་དྲངས། ཞེས་པ་ནས། སུམ་བྷ་ནི་ར་ཧྲཱིཿ ཧྲཱིཿ གང་ཡང་འབྱུང་བའི་
བར་བགེགས་གཏོར་མ་ལ་[illegible] [illegible] དེ་ནས་[illegible] ༔ ཨོཾ་ཁཎྜ་རོ་ཧི་ཀེ་ཧཱུཾ་ཕཊ།
ཧཱུཾ་བདག་ཡིད་བཟླས་ཐ། [illegible] [illegible] [illegible]
མེ་དང་། ༔ ཨོཾ་སརྦ་བིགྷྣཱན་ན་ཝཱ་ཧ་ཡ་ས་ཏྲུཏ་ཤ་ཏུ་ཡ་ཧཱུྃ་ཕཊ། སྦྱང་ [illegible] [illegible] བརྟན་པ་གསོལ་གཞན

402 རྣམས་ལ་ཡང་རིམ་པ་བཞིན་འབུལ། །ཡམ་ལོར་ས་ཚན་ཅན་མེ་ནང་དུ་མི་འདོར། དེ་ནས་ནི་རིགས་སྔ་བའི་སློབ་དཔོན་ཕྱིས་ཕྱག་ཕྱག་བཞོན་པའི་རྒྱུ་བཅོ་ལྔ་པས་པའི་ཀུན་
ཀྱིན་ཕྱིས་བླངས་ཏེ། ཏིན་དགོས་ནས་ལམ་གཟུགས་པ་རྣམ་པར་ཡིན་ལ། །འདི་ལྟ་མིག་ཀྱི་རྣམ་པ་ཡི་སྐྱེ་མཆོག་པོ་བཅས་པ་ལ་ནི་རིགས་ཕྱུང་སྟེ། ཀུན་སྤྱང་ཚོགས་ནང་དུ་བླུགས། སྤྱང་
ཚལ་སྔོ་བ་དགོན་རིན་ཆེན་མདོ་ཕྱག་ཕྱག་རྒྱ་ཕྱིར་རྒྱ་པ་དགོངས་པ་ལམ་ལ་ལག་པར་དེ་ལྟར་ཆ་རྗེས་སུ་སྤྲོ་བ་དང་། མཆོད་སྤྱོད་བཞག་གི་རོལ་དུ་དོར། སྣོད་དབོན་ནས་དྲི་
འཟང་པོ་སྤྱོད་ཕྱག་གཡོན་པ་འཇོག་ནས། གཡས་ཀུན་རིན་ཆེན་ཕྲེང་བ་རྣམ་བཀྲ་ནི་ཏིན་ཀྱི་བུམ་པ་ཀ་དེ་ཕྱག་པའི་རྩ་འཕྲེང་ལ། ༈ ཨོཾ་ཧྲཱིཿ ཧྲཱིཿ ཤྲཱི་ཀྲི་ཏ་ན་
ཧཱུཾ་ཕཊ། ཟླ་དང་། མེ་ཏོག །མཆོད་ཡོན། ཨ་ར་ཀེ་ཏུ་ཨ་སོ་སོའི་ཕྱག་རྒྱ་དང་བཅས་ཏེ་འབུལ། སྤྱན་དྲངས་ཕྱིས་ཕྱིར་མ་མེད་དུ་བླུགས། ༈ ཨོཾ་བཛྲ་
ཀྲི་ཏ་གུ་ཎ་ཡོ་ག་ཀ་ཏ་ཧཱུཾ་ཕཊ། ཧཱུཾ་ ལན་བརྒྱ་ཡིད་བཟླས། ༈ དེ་ནས་ལག་སྐུལ་བ་ནི། གདོང་བྱ་བ་ནས་བཞེངས་ཏེ་ཕྱག་ན་གཡོན་པའི་སྟེང་

༄༅། །དུས་ཕྱག་ཤེས་པ་བཟང་། བདུད་རྩི་ཞལ་ནས་བཞུད། བསྐལ་བཟང་ཀུན་ཏུ་བཟང་བ་རྒྱུད་རྣམས་སྒྲོན་མའི་དོན་གསལ་བ་མཛད་ཅེས་བགྱི། །
༈ གང་དེའི་བཅོམ་ལྡན་འདས་དེ་བཞིན་གཤེགས་པ་དགྲ་བཅོམ་པ་ཡང་དག་པར་རྫོགས་པའི་སངས་རྒྱས་རིག་པ་དང་ཞབས་སུ་
403 ལྡན་པ། བདེ་བར་གཤེགས་པ་འཇིག་རྟེན་མཁྱེན་པ་སྐྱེས་བུ་འདུལ་བའི་ཁ་ལོ་བསྒྱུར་བ་བླ་ན་མེད་པ། ལྷ་དང་མི་རྣམས་ཀྱི་སྟོན་པ་
དཀར་ཐམས་ཅད་ལ་ཡོ་བྱད་ཐམས་ཅད་དང་ལྡན་པའི་ཁྱེད་འདི་གསོལ་བར་བགྱིའོ། །ཞེས་པ་བརྗོད་པ་དཀྲོལ། ༈ རིགས་སྔར་ནི་
མཛེས་པ་ཡི། །ཞེས་པ་མཆོད་གསུམ་ཅི་མཛད་བཞེས། །སྤྱན་སྔ་ནང་དུ་བདག་ཅག་བསྒྲུབ་པར་སོགས། །ཅེས་པའི་
ཏན་ཀྱི་ཕྱིས་གསོལ་བར་དུ་འབུལ་བ་དང་། རྫིབས། ལྷ་ཡི་ལུས་བཀྲུས་རྣམས་ལ་ཁྲུས་གསོལ་བས་ཏེ་གཞན་གྱི་སྐུ་ཕྱིས་སྨོན་ལམ། །

404 དེ་ནས་མགོན་པོ་འབབ་རྣམས་བཞིན་པའི་དྲིལ་བའི་ཏུ་བྱུར་དུ་བ་ལམ་བསྐོན་པོན་ལ་འབུལ། ཏེ་ནི་ཕྱག་ལ་ཀ་དྲི་ཕྱག་པའི་རྩེ་ལ་ཕྲེ། ༈ རྡོ་རྗེ་གསུམ་ཀུན་ཏུ་×
བྱུག་པར་བགྱི། །ཨོཾ་བཛྲ་གནྡྷེ་ཨཱཿཧཱུཾ་སྭཱཧཱ། མཆོད་གཡོག་ཁམས་བཟང་དམ་ཚིག་གཉིས་སྤྱོད་པ་བཞག་ལ་འབུལ། སྣོད་པོའི་ནས་ཕྱག་གཉིས་མཐའ་བར་རྒྱ།
ཕྱིས་འཛིན་ཏེ། སྣ་ཚོགས་དབང་པོའི་གཞུ་ལྟར་× བརྒྱན་པར་བགྱི། །ཨོཾ་བཛྲ་པུཥྤེ་ཨཱཿཧཱུཾ། རིན་པོ་ཆེའི་ཕྲེང་བསྐོར་འཇོག་ལ་འབུལ། ༈ བདེ་
གཤེགས་སྐུ་མཆོག་མཚན་དང་དཔེ་བྱད་དང་། །རིན་ཆེན་འོད་ཆགས་པ་བཟང་བས་སྐུ་བརྒྱན་ཅིང་། །བྱང་ཆུབ་ཕྱོགས་ཀྱི་རྒྱན་གྱི་མཛེས་
ལགས་ཀྱང་། །འཇིག་རྟེན་བཀུར་ཕྱིར་མགྲིན་རྒྱུ་འཚམ་དུ། །རིན་ཆེན་ཕྲེང་བ་སོ་སོར་ཤར་བ་དང་། །རྒྱལ་ཀྱི་ར་མ་བཀོད་པས་མཆོག
ཕུལ་བས། །རྒྱལ་རྒྱུ་མཆོག་གི་རྒྱན་དང་ལྡན་གྱུར་ནས། །བླ་མེད་ཐེག་པ་མཆོག་ལ་སྤྱོད་པར་ཤོག །ཨོཾ་བཛྲ་ཨཱ་བྷ་ར་ཎ་ཨཱ་སྭཱཧཱ

༄༅། །ཧེ་ཡཱུ་ཧཱུཾ་སྭཱཧཱ། ཞེས་ཕྱག་དང་བཅས་པ་བརྗོད་ནས་ཁྲུས་ཀྱི་མིག་བ་རྣམས་གྱུར་པར་བྱས་ནས་གསོལ་བ་བཏབ་དུ་དགོས་པར་
བ་བརྒྱ་རྣམས་ཆོས་གོས་ལྷ་ཡུལ་སྔོན་ནས་བཞེངས་ཏེ་རྡོར་དྲིལ་བཟུང་། མཆོད་གཡོག་ནས་འདོད་ནས་བཟང་པོས་ཕྲེང་བ། ༈ གང་འདི
405 བཅོམ་ལྡན་འདས་དེ་བཞིན་གཤེགས་པ་དགྲ་བཅོམ་པ་ཡང་དག་པར་རྫོགས་པའི་སངས་རྒྱས་རིག་པ་དང་ཞབས་སུ་ལྡན་པ་བདེ་
བར་གཤེགས་པ་འཇིག་རྟེན་མཁྱེན་པ་སྐྱེས་བུ་འདུལ་བའི་ཁ་ལོ་བསྒྱུར་བ་བླ་ན་མེད་པ་ལྷ་དང་མི་རྣམས་ཀྱི་སྟོན་པ་སངས་རྒྱས
བཅོམ་ལྡན་འདས་ཏེ། རྒྱུ་དང་འབྲས་བུའི་དགོས་པ་ཕུན་སུམ་ཚོགས་པ་དང་ལྡན་པ། ཆོས་ཐམས་ཅད་ཐུགས་སུ་ཆུད་པའི་སངས་
རྒྱས་བཅོམ་ལྡན་འདས་འདི་བདག་གིས་རབ་ཏུ་གནས་པར་བགྱིའོ། །ཞེས་བས། དེ་ནས་བདག་ལ་ཡས་ཀྱི་དངོས་གྲུབ་ཀྱི་མཆོག

སྤྲོ་བ་ཅིང་གཞན་དབང་མཛད་དུ་གསོལ། །ཞེས་མི་རྟོག་འབོར། སྒྲུབ་ཆུང་ཡུང་དེ་ཁྲུལ་ལ་ལ་འདོད་པའི་བར་གསོལ་བ་བཏབ་ནས་རྟེན་གཉིས་རྡོ་རྗེའི་སྤྱན་
ཏུ་འདིང་། མཆོད་ཡོན་ཞལ་བསིལ་ཕུལ། ༈ རབ་ཏུ་གནས་པའི་རྟེན་རྣམས་ཀྱི་མིག་གཉིས་སུ་ཤཱི་ལ་གི་དྭ་ཀྲི་ཀྲོ་ཏ་ཀ་ར་པོ། ཐུ་པར་ཕྱག་རྡོར་གྱི་ད་བི་རྡ
406 རྡོ་ནག་པོ། སྣ་ར་ཙ་ཤྲཱི་གི་ཧོ་མ་ཧེ་ཤེ་ར་པོ། ཕྱི་རྟུ་ནས་ཕ་གཞིགས་ཀྱི་ད་བ་ར་དཀར་པོ། དཔལ་དང་སྐྱིབ་སེལ་གྱི་ད་བ་ཀྱི་ཕུར་སུ།
བི་བར་ཀུན་བཟང་གི་ད་བ་ས་དཀར་པོ། སྤྱི་བོར་ལྷ་རྗེ་རྗེའི་དེ་བ་ཡཾ་དཀར་པོ། མགྲིན་པར་གསུང་རྡོ་རྗེའི་དེ་བ་ཨཱཿ དམར་པོ། ཐུགས་
ཀར་ཐུགས་རྡོ་རྗེའི་དེ་བ་ཧཱུཾ་སྔོན་པོ་མཆོད་པར་གྱུར། སྤྱན་དབྱེ། ཅོད་པན་ནས་རྡོ་རྗེ་ཕྱིས་བཞེངས་པར་བཀོད། ༈ མ་ལུས་སེམས་ཅན་ཀུན་གྱི་
མགོན་གྱུར་ཅིང་། །བདུད་སྡེ་དཔུང་བཅས་མི་བཟད་འཇོམས་མཛད་ལྷ། །དངོས་རྣམས་མ་ལུས་ཇི་བཞིན་མཁྱེན་གྱུར་པའི། །བཅོམ་ལྡན་

༄༅། །འཁོར་བཅས་གནས་འདིར་གཤེགས་སུ་གསོལ། ཞེས་ལག་རིའི་མཐར་ཕྱིས་བུ་དགོལ་བ་བཅུག་མར་འཕྲེ། ༈ བཅོམ་ལྡན་
བསྐལ་པ་× འདི་ལགས་ན། །༈ དེ་ཕྱིར་ཆོས་དབྱིངས་× གཤེགས་སུ་གསོལ། །༈ ཆོས་རྣམས་ཀུན་གྱི་× བཅོམ་བ་སེར་ཀྱི་× ཉི་
407 མ་ལས་ལྷག་× དྲག་པས་སྤྲུལ་འདི་× ཞི་ཞིང་ཐུགས་རྗེ་× དུལ་ཞིང་བས་མགྲོན་× ཆོས་རྣམས་ཡེ་ཤེས་× ཀུན་ཏུ་མི་བཟད་×
ཉོན་མོངས་ཀུན་འཇོམས་× ཐུབ་པའི་སྐྱེས་མཆོག་× ཤིན་ཏུ་ལེགས་གྱུར་× མཆོད་པ་འདི་ནི་× འདིར་ནི་× འགྲོ་བའི་× ནད་
མེད་× མཆོག་རྣམས་× ཕྱིན་པར་བཞག ༈ རང་གི་ཐུགས་ཀ་ནི་ཧཱུཾ་ལས་འོད་ཟེར་འཕྲོས་པ་ཏུ་གནས་བྱའི་རྟེན་རྣམས་ཀྱི་ཡེ་ཤེས་པ་དང་
སངས་རྒྱས་དང་། བྱང་ཆུབ་སེམས་དཔའ་ཐམས་ཅད་སྤྱན་དྲངས་མདུན་གྱི་ནམ་མཁར་བཞུགས་པར་གྱུར། ༈ བཅོམ་ལྡན་ཕྱག་རྡོར་བྱིན།

408 བཞེངས། །བདག་ཅག་བསོད་ནམས་ལྷ་ལ་བར་ལྡན། །བདག་གི་མཆོད་ཡོན་བཞེས་ནས་ཀྱང་། །ཐུགས་ལ་དགོངས་ཤིང་གནང་བར་
མཛོད། །ཨོཾ་བཛྲ་ག་གཱ་ན་ས་མ་ཡ་ཧྲཱི་ཡེ་ཧོ། ཞེས་བཟླས་ཏེ་རྒྱུན་བཞིའི་མཆོད་ཡོན་བཏུལ། མཆོད་གཡོག་ནས་ཕྱག་ནི་བགེགས་མ་ལོང་ནས་སྔ་བ་དང་
མཉམ་དུ་བསྔགས། ཧཱུཾ་ རྡོ་རྗེ་བཞུགས་པ་ཕ་X སྐུ་ཕྱུག་གསོལ། ཞེས་ཕྱག་རྒྱ་བཅས། ཨོཾ་ས་ཏ་X ཨཱཿཧཱུཾ། སློབ་དཔོན་ནས་ལས་རྡོ་རྗེ་ཆུ་ཕྱུང་སྟེ། ཧཱུཾ་
བདག་དང་འགྲོ་ལ་X བཞུགས་སུ་གསོལ། །པདྨ་ཙ་ཀྲ་ཨ་ས་ན་ཏིཥྛ་ནྟུ། ཞེས་བརྗོད་ལ་ཕྱག་རྒྱ་བསྟན། ཧཱུཾ་ བདེ་བར་གཤེགས་སོ་བཅོམ་
ལྡན་འདས། །རྒྱལ་བ་ཤེས་རབ་ཀྱི་ནི་བཞུགས་སུ་གསོལ། །བདག་གིས་མཆོད་ཡོན་བཞེས་ནས་ནི། །བདག་ལ་དངོས་གྲུབ་ལྡན་པར་མཛོད། །
ཧཱུཾ་ཨོཾ་བཛྲ་ཨརྒྷཾ X སྭཱ་ཧཱ X སྟོང་པའི་ངང་ལས་ཨཱཿ ལས་བྱུང་བའི་ ཞེས་བཟླས་མཆོད་ཡོན། ཞབས་བསིལ། མེ་ཏོག་ནས་བཀྲུད

409 ༄༅། །པར་གྱུར། ཨ་རྒྷཾ་ནས་ཤབྡ་ཨཱཿཧཱུཾ། སྔགས་ཀྱིས། ཨོཾ་ས་ཏ་ཏྲ་ཨ་ར་ཀ་ཨ་རྒྷཾ་པྲ་ཏཱིཙྪ་སྭཱ་ཧཱ་ཏ་སྭ་ས་ཡ་ཧྲཱི
ཡེ་ཨཱཿཧཱུཾ་ནས་ཤབྡ་འི་བར་བཟོད། སྔགས་ཀྱི ཧཱུཾ་ བདག་ཉིད་ཀྱི་སྙིང་ཁ་ཧཱུཾ་ལས་བྱུང་བའི་རྡོ་རྗེ་ར་གྱུར། རྡོ་རྗེ་ཕོ་ཉ་འདུས་བཅས། ཧཱུཾ་ ཐུགས་རྗེ་ཡིས་ནི།
བདག་ཅག་བདག །སློབ་མ་རྣམས་ལ་རྗེས་བརྩེ་དང་། །ཕྱིན་རྣམས་ལ་ཡང་མཆོད་སླད་དུ། །ཞིང་དུ་གཤེགས། དབྱར་བ་བཀུག་ལ་ཕྱིད་པར་
འཚལ། །བཅོམ་ལྡན་ཁྱུས་པས་བདག་ལ་ནི། །དེ་ཕྱིར་བཀའ་འདྲེན་མཛད་པར་ཞུས། །རྡོ་རྗེ་ཅན་བདག་གི་མི་བསྒྲུང་བས། །སྐུ་གསུང་ཐུགས་
རྗེ་ནར་བ་གནས་ནི། །ཡོན་བདག་ཅི་ནུས་ཡོ་བྱད་ཀྱིས། །ཞིང་དུ་དགོས། དཔལ་ཡང་དག་བསྒྲུད་པར་འགྱུར། །དེ་ཕྱིར་སླུ་བ་ནར་བཅས
བདག་ལ། །རྗེས་སུ་བརྩེ་བས་ཉེར་བཟུང་ནས། །འཁོར་བཅས་ཀུན་གྱི་རབ་གནས་ལ། །བྱིན་གྱིས་བརླབ་པར་མཛད་དུ་གསོལ། །འདན

410 བཞུགས། ཨོཾ་ཨ་ར་ལ་ཧྲཱུཾ། ཧཱུཾ་ ལྷ་རྣམས་ཀྱིས་དགྱེས་པ་བཞིན་དུ་གནང་བ་སྦྱིན་པར་གྱུར། ཛཿཧཱུཾ་བཾ་ཧོཿ ཡེ་ཤེས་པ་རྣམས་དམ་ཚིག་པ་དང་
གཉིས་སུ་མེད་པར་གྱུར། [illegible]
[illegible] ཧཱུཾ་ སངས་རྒྱས་ཀྱིས X འགྲོ་ཀུན་ནམ་དག་ཞིང་ལ་སྦྱོར་པར་ཤོག །[illegible] ཧཱུཾ་ སངས་རྒྱས་ཞེས་པ་ཆེན
པོ་ཡིས། །ཞེས་བཞས། མཆོག་ཀྱང་བདག་ལ་ཕྱག་འཚལ་གསོལ། །ཞབས་སྐྱུམ། སློབ་དཔོན་ནས་ཐལ་མོ་སྦྱར། [illegible] ཧཱུཾ་ ཨོཾ་བཛྲ
ཧྲཱི་ཀཱ་ཧཱུཾ་ཕཊ། སྔགས་དང་གཙོ་བོ་ཐིམ་ཏེ་དབང་ཕྱུག་ཀ་འི་ཧཱུཾ་ཡི ཡིད་ཆེར་གྱིས་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་དབང་བ་ཞལ་འཛུམ་ཞུགས་ལ།
ཐུགས་དམ་བརྒྱུད་རྡོ་རྗེའི་ལམ་ནས་ཡུམ་གྱི་པདྨར་ཐིམ་པ་སྣང་ཅིག་གི་སྟོང་པར་གྱུར། སྟོང་པའི་ངང་ལས་རབ་ཏུ་གནས་བྱའི་ལྷ

411 ༄༅། །རྣམས་ཧཱུཾ་དང་རྡོ་རྗེ་ལས་མི་བསྐྱོད་བརྟན་པོ་ཞལ་གཅིག ཞེས་བཞས་ རྡོ་རྗེ་འི་ལམ་ནས་བྱུང་བའི་ཕྱིང་རྒྱུ་བཅུ་ཤེལ་མ
བྱིས་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་མི་བསྐྱོད་པར་བཞུགས་པ་དབང་བསྐུར། ཡུམ་གྱི་པདྨ་ནས་ཕྱུང་སྟེ་རང་གནས་སུ་འཁོད་པར་གྱུར།
[illegible] ཧཱུཾ་ ཨོཾ་པདྨ་ཧྲཱི་ཀཱ་ཧཱུཾ་ཕཊ། ཨོཾ་སུ་ཁ་བ་ཏ་ཀ་ཧྲཱིཿསྭཱ་ཧཱ་ཀླཱཿསུ་ཁ་བཱ་ཏ་ཧྲཱིཿཧཾ། དབང་བསྐུར་བ་ལ་ཆུ་སྤོང
བ་ཉིད་དུ་བྱ། ཞེས་བཞས། ཡུམ་ཆུ་ར་གྱུར། ཧཱུཾ་ སྔགས་དང་གཙོ་བོ་ ཞེས་བཞས་ རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་ལ་དབང་བསྐུར་བའི་ཕྱིར་དུ
བསྐུལ་ཏེ་ནས་སོགས་པ་རྣམས་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་ཀྱི་སྤྱི་བོར་ཕྱོགས་སུ་འཇའ་ཚོན་མཛད་ཅིང་ནས་ བགེགས་བསྲུང་བར
གྱུར། སྔགས་ ཧཱུཾ་ བཀྲ་ཤིས་ཞེས་གཞི་ནས [illegible] དབང་བསྐུར་

412 རྡོ་རྗེ་ནས་སྦྱིན་པར་བྱ། །ཨོཾ་ཨཱཿ་བརྡོལ་ཨ་དཀ་ནས་ཨ་ཧཾ། དབང་བསྐུར་ནས་སྦྱིན་པར་བྱ། །ཨོཾ་ས་ཏ་X ཞེས་བཞས། བྱང་ཆུབ་འཁྲུལ
དབང་བསྐུར་བས་ནས་ ཛཿཧཱུཾ་བཾ་ཧོཿ རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་ཀྱི་མགྲིན་དཔྲལ་བ་ཐིམ་པར་གྱུར། ཨོཾ་ས་ཏ་ཏྲ་ཨ་ར་ཀ་ཨ་རྒྷཾ་ནས་ཤབྡ
པྲ་ཏཱིཙྪ་ཧཱུཾ། ཧཱུཾ་ ཨོཾ་པདྨ་ཧྲཱི་ཀཱ་ཧཱུཾ་ཕཊ། སྔགས་དང་ ནས་ འོད་ཟེར་གྱིས་ནས་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་དབང་བ་ཞལ་དུ་ཞུགས། སྐུ་འི་ཕྱིབས
ཀྱང་ནས་སྟོང་པར་གྱུར། སྟོང་པའི་ངང་ལས་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་ཧཱུཾ་དང་རིན་པོ་ཆེ་ལས་རིན་འབྱུང་སེར་པོ། ཞེས་བཞས་ རབ་ཏུ
གནས་བྱའི་ལྷ་རྣམས་རིན་འབྱུང་དུ་གྱུར་པ་ཡང་དབང་བསྐུར། ཞེས་བཞས་རིན་འབྱུང་། [illegible]
[illegible] ཧཱུཾ་

413 ༄༅། །ཨོཾ་ཀྲྀ་XX ཧྲཱི་ཡེ་ཧཱུཾ་བ་ཀ་ཀྲ། [illegible] བདག་གི་བདག་ནི་ཁྱོད་ཏྲེ་[illegible]
[illegible] ཧཱུཾ་ སྣམ་དང་གཙོ་བོ་ཐིམ་བདེ་བའི་ནས་ འོད་ཟེར་གྱིས་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་དབང་བ་ཞལ་ནས
ཞུགས། ནས་ སྟོང་པའི་ངང་ལས་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་ཧཱུཾ་དང་རྡོ་རྗེ་ལས་རྡོ་རྗེ་འཆང་དཀར་པོ་ནས་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས
རྡོ་རྗེ་འཆང་དུ་གྱུར་པ་ཡང་དབང་བསྐུར། ཡུམ་གྱི་པདྨ་ནས་ཕྱུང་སྟེ་རང་གནས་སུ་བཞུགས་པའི་ཁྲིའི་སྟེང་དུ་སྣ་ཚོགས་པདྨ་དང་ཟླ་བའི
གདན་ལ་འཁོད་པར་གྱུར། །ཧཱུཾ་ [illegible] རྡོ་རྗེ་སྟོང་པ་ཉིད་དུ་གྱུར། སྟོང་པའི་ངང་ལས་ཧཱུཾ་ལས་བྱུང་བའི་རྡོ་རྗེ།
ཁམས་གསུམ་པ་ཡི X ཞུས་ཤིག །ཧཱུཾ་ [illegible] དག་པ་སྟོང་པ་ཉིད་དུ་གྱུར། སྟོང་པའི་ངང་ལས་ཨཱཿ་ལས་བྱུང་

བའི་དྲི་ཡིས་སོ། །ཞེས་རབ་གནས་ཀྱི× རྒྱུན་ཤེས་ཀྱི། སྔོན་པ་དང་པོ་ཉིད་ཀྱི་ཐབ་གཏོར། རང་ཉིད་གནས་ཆེན་པོའི་ལྷ་རྣམས་རྡོ་རྗེ་འཆང་དུ་
གསལ་བ་ལས་ཡེ་ཤེས་ཀྱི་ཕྱག་རྒྱ་དང་། ཕྱག་ནས་བདུད་ཡོན་ལ་ལོངས་སྤྱོད་པའི་རྣལ་འབྱོར་གྱིས་དངོས་གྲུབ་ཐམས་ཅད་བསྒྲུབ་པར་བྱའོ། །
414 བླ་མ་དང་གཙོ་བོ་ནས་ཐམས་ཅད་རབ་ཏུ་གནས་པའི་ལྷ་རྣམས་ཡང་དག་པར་བསྒྱུར་བའི་ཕྱིར་དུ་ནས་ རབ་ཏུ་གནས་པའི་ལྷ་རྣམས་ཀྱི་སྙིང་
ཕྱོགས་སུ་འདོན། །ནས་ བསྒྲུབ་པར་བྱ། བཀྲ་ཤིས× དབང་བསྐུར× ཨོཾ་ཧཱུཾ× བྷྲཱུྃ་ཡེ་ཧཱུྃ་སྭཱཧཱ། ཞེས་བརྗོད་ཅིང་འི་རྒྱུན་ནས་བརྒྱན
པར་བྱ། བླ་མ་དང་ནས་ཛཿཧཱུྃ་བཾ་ཧོཿ རབ་ཏུ་གནས་པའི་ལྷ་རྣམས་ཀྱི་ཕྱག་གི་བསྒྱུར་ཕྱི་ནང་ཐིམ་པར་བྱ། ཨོཾ་སུ་པྲ་ཏིཥྛ་བཛྲ
ཡེ་སྭཱ། ཨོཾ་སཏ× བཛྲ་ཛྙཱ་ན་སཱ་ཀཱ་ཧཱུྃ། སརྦ་སཾ་མེ་དེ་ཡེ× ཐམས་ཅད་ཀྱི× རྡོ་རྗེ་རྒྱུད་རྡོ་རྗེ་ནས་ དང་བསྐུར་བསྡུ། །རབ

༄༅། །རབ་གནས་བྱའི་ལྷ་རྣམས་གཉིས་སུ་མེད་པའི་རྡོ་རྗེ་ཕྱག་ཤེས་པ་ལྟར། བླ་མ་དང་གཙོ་བོ་ཐམས་ཅད་ཀྱང་དཔལ་རྡོ་རྗེ་འཇིགས་
བྱེད་སེམས་དཔའ་འབུམ་བརྩེ་གསང་ཅན་དུ་གྱུར། ཤེས་རབ་སྟོང་པ་ཉིད་དུ་གྱུར། སྟོང་པའི་ངང་ལས་ཡུམ་རྡོ་རྗེ་རོ་ལངས་མ་སྔོན་མོ་ནས
ཡབ་ལ་འཁྱུད་པ། ཡབ་ཡུམ་གཉིས་ཀྱི་མིག་གཉིས་སུ་ཀླུ་ནས། ཧཱུྃ་ཡིག་མཚན་པ། ཡབ་ཀྱི་གསང་གནས× ཕཊ་ཀ་ར་ཧཱུྃ། ཡབ
415 ཡུམ་སྙོམས་པར་ཞུགས་པའི་དགའ་བའི་སྒྲས་ནས་བསྐུལ་བར་བྱས། དེ་ནས་སྤྲོ་བ་རོལ་ཞིང་ཡེ་ཤེས་པ་བསྐུལ་བ་ཆེན་པོ་ཞུགས་པའི་བཅུད་ཆེན
ནས་སྦྱར། གླུ་ཡང་ལྷ་ཡུམ་གྱིས་རང་གི་པདྨ་གཞན་དུ་བའི་ལྷ་རྣམས་ཞུ་བའི་བདུད་རྩི། གསང་རྟགས་ཕུལ་བ་ནི། བདུད་བ་རིན་ཆེན་ནས
སྦྱར། རང་མཆོད་ཀྱི་ལྷག་མ་ནི། ཨོཾ་བཛྲ་ཧཱུྃ་ཨ་ཨཱཿ ཧཱུྃ། བཀྲ་ཤིས་པ་ཞིག× ཉོ་གཅིག །ཉེ་བ་གསང་རྟགས་ཕུལ་བ། བདུད

བཅུད་ཆེན་ནས་སྦྱར། དེ་ལྟར་གྲུབ་པ་བ་ཡུམ་གྱིས་བྱིན་པའི་བྱང་སེམས་དཀར་དམར་འབྱུང་བ་ལས་བདེ་བ་ཆེན་པོ་སྐྱེ་བ་བདེ་བ་དེས
སྟོང་པ་ངེས་པའི་བདེ་སྟོང་དབྱེར་མེད་དེ་ཉིད་གསང་དབང་གི་ངོ་བོ་ཡིན་ནོ། །ཤེས་གཞི་སྨོས་ཀྱིས× མཆོད་པ། བྱང་ཆུབ་རྡོ་རྗེ་ནས
དེ་དང་དག་སྦྱོར། །བརྒྱུད་མ་ཡིད་བ་དང་དེ་ནི། །ཞེས་པས་ཧཱུྃ་ཛཿ་ཧོ་ཧཿ ཞེས་པའི་བ། རབ་ཏུ་གནས་པའི་ལྷ་རྣམས་ཧཱུྃ་ལས་རྡོ་རྗེ་ཧཱུྃ
416 གི་མཚན་པ་ཡོངས་སུ་གྱུར་པ་ལས། དཔལ་རྡོ་རྗེ་འཇིགས་བྱེད་ཆེན་པོ་ནས་ ཕྱག་ཀྱིས་བཞུགས་པ། དེའི་པད་རིགས་ལུས་རྡོ་རྗེ
རོ་ལངས་མ་སྔོན་མོ་ནས་ ཐུགས་ཀའི་ཧཱུྃ་ལས་འོད་ཟེར་འཕྲོས། རང་བཞིན་ཡེ་ཤེས་པ་དང་དབང་གི་ལྷ་རྣམས་སྤྱན་དྲངས། ཛཿ་ཧཱུྃ་བཾ
ཧོཿ གཉིས་སུ་མེད་པར་གྱུར། དབང་གི་ལྷ་རྣམས་ཀྱིས་དབང་བསྐུར། མི་བསྐྱོད་པས་དབུ་བརྒྱན་པར་གྱུར། ཡབ་ཀྱིས་གསང་གནས

༄༅། །ནམ་པར་ཀྱིས་བཀག་པ།ཞ་ཐལ་གྱི་ཐོར་ཅོག་ཡིས་རྡོ་རྗེ་དུ། ནས་ཡེ་ཤེས་མཚོན་སྦྱོར་གྱིས་གནས་སུ། །ཨོཾ་སབ
ནས་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་ཡབ་ཡུམ་སྙོམས་པར་ཞུགས་པའི་བྱང་ཆུབ་ཀྱི་སེམས་ཀྱི་ཐོན་པ་ཕྱིན་པར་སྣང་བ་བདག་དགའ
བ་ཞུ་ དགའ་བ་གསུམ་པའི་ངོ་བོ་ཡིན་ནོ། །སྒྲུབ་ཚིག་གིས× མཆོད་པ། ཚིགས་བཅད་ཀྱི་བཀའ་དྲིན་གྱིས། བསྟོ་བཅུ
417 གསོལ། །ཞབས་རྡུལ། ཚིགས་ཀྱིས་དབང་གསུམ་པ་ཐོབ་པའི་སྐབས་སུ་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་དང་རིགས་མ་གཉིས་ཀྱི་ལུས་འཁོར
ལྷ་ནས་ དེ་ནི་ཐོབ་བྱ་ཚིག་གི་དབང་བཞི་པ་ཡིན་ནོ། །ཞེས་གསང་བ་ལྟ་བ། བླ་མ་དང་གཙོ་བོ× རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས ×
ཞིང་ཁམས་འབུལ་བར་ཞུ། ཨོཾ་བཛྲ་སྨི× བདག་གཞན་ལུས་ངག་ཡིད་གསུམ་ལོངས་སྤྱོད× ཨོཾ་རཏྣ་ཏུ× མཎྜལ་འབུལ།

ཞེས་དེ་ལྟར་བྱ་ཡང་དབང་བསྐུར་བའི་ཚེ་རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་སྨིན་མའི་ཚུལ་དང་། ཐམས་ཅད་ཀྱི་ཡུམ་གྱི་སྔོ་བ་མི་བསྐྱོད་པ་ལྷ་སྐྱེད་རྒྱུ་མཛད་ནས་དབང་བསྒྱུར
བྱ་རྣམས་མཛད་པར་བཞེས་ཤིག །རང་ཉིད་ཡབ་ཀྱི་རྡོ་རྗེ་མཆོད་གསོལ་ཡིན་ཙམ་བྱུང་བྱེད་པར་བསམས་ནས། དངོས་སུ་ཡི་བརྟན་ཞིང་། མི་འགྱུར་བའི་རྒྱུའི་དབང
ལ། ཐམས་ཅད་གཏོང་ཅིང་ཐམས་ཅད་ལྷ་འཁོར་བ་དང་། རིན་པོ་ཆེ་དང་ཡོན་ཕུལ། ཡོད་དཔག་མེད་དབང་ལ་རྡོ་རྗེ། རྡོ་རྗེ་སློབ་དཔོན་ལ་བྲེལ་ཕྱག་འཚལ། །མཁའ་དང་མཉམ
418 ཡིན། གསང་རྟགས་འབུལ་བ་ནི་ཡིད་དགའ་ལྷ་བ་རྣམས་ཡང་དགའ་བ་ཞབས་ལ་བཞག་ནས་གཙོ་བོ་ཡབ་ཡུམ་ཚོགས་དང་བཅས་པ་ལ་ཕུལ། མཆོག་ཚོགས་མཚར་བ་ར་དབང་ཐོབ་མི་བསྐྱུ། འདི
ནས་ཚོགས་བསྐོར་ཕྱོགས་དང་བཅས་ཐུབ་ཏུ། རྒྱ་བཞི་ནི་རྒྱུད་རྣམས་ཕྱིན་གྱིས་བརླབ་པའི། ཨོཾ་བཛྲ་ཧཱུྃ། ཞེས་པས་ཐུབ་ལ་ནས་ཚོགས་ཀྱི་བར་ཆད་རྒྱ་བཞི་ཉེར
ཕྱོགས་ནས་ཐིགས་དང་བཅས་བྱིན་གྱིས་བརླབ། སྔགས་ཤིག །དགའ་ཅིང་དྲི་མེད་× ཨོཾ་ཨཱཿཧཱུྃ་× རྒྱ་བཞི་ལྷ། རྒྱལ་བ་རྣམས་ནི་ ཞེས་བྱའམ།

༄༅། །ཨོཾ་ཡ་མཱནྟ་ཀ་ཀཱ་ལ་རཱུ་པ་ཀ་ཧཱུྃ་ནས་ སྲུང་ སྔགས་ཤིག་བྱ། མཆོད་ཡོན་འབྱོར་པ་དང་བཅས། ཧཱུྃ་འཇམ་དཔལ་མཁའ་
ལས× ཀྱེ་རོ་ལང་ས་ཡེ་ཤེས་ཀྱི་རྒྱ་ཀྱི། རྡོ་རྗེ་ཀུ་བཞིན་ཞེས་བ× དཔལ་ལྡན་ལྷ་ཆེན་ཀྱི། ཧཱུྃ་དྲུག་ཁྲོད་ཆེན་པོ× མཉམ་ཉིད
ཚོགས་ལ་ཕྱག་འཚལ་བསྟོད། །སངས་རྒྱས་ཀུན་གྱི་དངོས་པོ་ཕྱིན།× ཀུན་ནས་རྡོ་རྗེ་ཡང་བ་ནས་ ཨོཾ་བཛྲ་ཡ་ཀྵ་ཡེ་ཧཱུྃ་ཧཱུྃ། ཕྱག་འཚལ།
419 ཞེས་སྤྱན་འདྲེན་མཆོད་དང་དེའི་ནས་ ཨོཾ་བཛྲ་ཨ་མྲྀ་ཏ་ཀུཎྜ་ལི་ཧཱུྃ་ཕཊ། ཕྱག་འཚལ། སྐྱོབ་པ་ཆེན་པོ་རྡོ་རྗེ་འཇིགས་བྱེད་ནས་
ཕྱག ། དགའ་རྟ་དང་བཅས། ཨ་ཡིས་སྨིན་པའི་ཡོན་ཏན་བྱུར། ཧཱུྃ་ཚོགས་རྣམས× བརྗོད་དུ་མེད།། ཨོཾ་བཛྲ་ས་ཏྭ་ཨཱཿ འདིའི་
མཚམས་སུ་རྒྱལ་པའི་བྱིན་ཅིག་རྒྱ་ནི་བསྡུས་ཤིང་བརྟན་པར་བཞི། དེ་ཡི་མཉམ་པ་རྡོ་རྗེ་ཆོས་ཀྱི་བརྗོད། དེ་ལྟར་ཐ་བ་དང་བཀྲ་ཤིས། རབ་གནས་ཡང་དག

དང་པོ་མཆོད་པ་གཉིས་ཀྱི་ཞལ་སྐོར་དུ་འདུག་ས་རེ་བཤམས། སྔར་ཡང་བཤད་པ་ལྟར་ཡན་ལག་བདུན་པ་མཆོད་པ་བསྟོད་པ་ཕྱག་འཚལ་བ་དང་རྫས་རྣམས་ཕུལ་ནས་དང་ཕྱག་རྒྱ་
བཅས། སྤྱན་མ་ལ་བ་ང་བོ་གོ་ཕུང་བ་ཆ་རྒྱུད་ཕྱག་མཚོ་ཆེན་སྐུ་ཡུམ་བཞི་བཤམས། ཕྱག་ཆེན་པ་ཐུགས་རྗེ་ཆེ། ཧཱུཾ་ཞེས་སྐུ་ལ་བརྗོད་ཡིག་མགོ་ཐུང་ཕྱག་གི་མེ་ལོ། ཕ་རང་
420 ལ་བཅུག། ཕྱག་ཞིབ་ཀྱི་ཕྱག་ཚལ་བ་ཡང་ཚུལ་ཡང་། ཨོཾ་ཝཛྲ་ཧཱུྃ་ཀ་ ཞེས་པས་ སྒྲ་སྟོང་པ་ཉིད་དུ་གྱུར་ ཧཱུཾ་ ཡེ་ཤེས་ཀྱི་ཐབ་གཡོ་དཀར་གསེར།
ཞིང་དང་རྒྱབ་གྲུ་བཞི་ X ཁ་སྦྱོར་ལ་རིན་པོ་ཆེའི་འཕྲེད་བས་བསྐོར་བ། ཕྱག་བཞིར་ཟླ་ཕྱེད་ X དེ་ཡི་དབུས་སུ་རབ་བཤམས་མེ་ལྷ་ལྷ་མདོག
སེར་པོ་སེར་ནག་X [illegible] ཕྱག་བཞི་པ། [illegible] བཞུགས་པ་བསྒྲུབ།
སྲིད་ཡང་རྒྱུ་བཞི་འབུལ། མེ་ལྷ་ནི་ཉེར་སྤྱོད་དང་མཆོད་བསྟོད་པ་ཆོག་ལ་མཆོག་བསྟབས་པ་ནི་རྟ་བ། མེ་ལྷའི་ཐུགས་ཀྱི་དབང་བ། མེ་ལྷའི་ཐུགས་རྗེ་

༄༅། །ཇི་ལྟར་སྐུ་མ་པ་ཅན་སེར་པོ་ལ་རིཾ་ཡིག་དང་དཀར་ལྷུགས་ཀྱི་ཁ་ལ་ཡིག་འོད་ཟེར་ X མཚན་པར་གྱུར། ཧཱུཾ་
ཡེ་ཤེས་ཀྱི་ལྷ་བཅས་བཞུགས། [illegible] གཉིས་མེད་པར་བསྟིམ། བདག་ཅག་དཔོན་སློབ་ཡོན་
421 མཆོད་ཡོན་དང་བཅས་པ་རྣམས་ཀྱི་ཚེ་དང་བསོད་ནམས་དང་འབྱོར་པ་དང་དཔལ་དང་གཟི་བརྗིད་དང་ཉེ་སྐྱོན་གསུམ་དང་རྐྱེན་ངན་ཞི་བ་ཞིའི་
བ་བད་སྒྲུབ་དང་བསྐྱབ་པ་གསུམ་གྱི་ཡོན་ཏན་ཐམས་ཅད་དང་། ཁྱད་པར་བཅུ་གནས་བྱའི་ལྷ་རྣམས་ཀྱི་སྐུ་གསུང་ཐུགས་མཛད་
པ་ཕྲིན་ལས་མཆོད་པའི་སྦྱིན་ཚོགས་ཐམས་ཅད་སྦྱིན་སྲེག་ཀུ་རུ་ཡེ། ཞེས་བྱར། [illegible] དེ་ནས་ཆེ་བ་ཕྱི་ཐུགས
[illegible] མེ་ལྷའི་ཐུགས་ཀར་ཞེས་བརྗོད་ ཨཱཿ དམ་ཚིག་པ་དང་བཅས་ལ། གཞལ་ཡས་ཁང་གི་དཀྱིལ་སུ་ཡི

ལས་རྣམ་ངེས་ཀྱི་འཁོར་ནག་པ་རྒྱུད་བཟང་དམར་བའི་མདོག་ཅན་གྱི་སྐྱེད་དུ་སྣ་ཚོགས་པ་དྷྭ་དང་ཉི་མའི་གདན། [illegible]
[illegible] དེ་ནས་བསྟུན
422 དཀྱིལ་ཕྱི་རུ་དག་ཕྱག་དཀྱུས་པ་ཞལ་ཞིང་། རབ་ཏུ་གནས་པ་བྱའི་ལྷ་རྣམས་ལ་བདག་སོགས་སེམས་ཅན་ཐམས་ཅད་ལ་མཆོག་དང་ཐུན་མོང་གི་དངོས་
གྲུབ་སྩོལ་བའི་ཕྱིར་དུ་ཐབ་ཀྱི་གཞལ་ཡས་ཁང་དུ་གཤེགས་པར་ཞུ། [illegible]
ཨོཾ་ཧྲཱིཿ ནས་ ཨོཾ་བཛྲ་ས་ཏྭ་ཡི་ ཞེས་ [illegible]
[illegible]

༄༅། །དཔང་རྫས་སྟེན། [illegible] ཨོཾ་ཧྲཱིཿ ཧྲཱིཿ སྭཱ་ ཨོཾ་བཛྲ་པེ་ཀྵ་ཡེ་ ཞེས་ [illegible]
[illegible] དབུས་ཀྱི་གདན་ལ་དཔའ་བོ་རྡོ་རྗེ་འཇིགས་བྱེད་ཡབ་ཡུམ་གྱི་སྐུ་ལས་འོད་ཟེར་སེར་པོའི་ཚོགས་འཕྲོ་བར་གྱུར།
423 [illegible] X རིན་ཆེན་དབང་གི X [illegible]
[illegible] ལྷ་རྣམས་ཀྱི་ཐུགས་ཀ་ནས་སྤྲོས་པའི
[illegible]
[illegible]

ཀི་ལ་བཀོད་པར་སྒྲུ་གསུང་ཐུགས་རྟེན་གཙུག་ལག་ཁང་དང་བཅས་པར་མཆོད་པའི་སྦྱིན་ཚོགས་འདོད་དགུ་ལོངས་སྤྱོད་ཟད་མི་ཤེས་པ་རྒྱུན
མི་ཆད་དུ་འབྱུང་བར་གྱུར་ཅིག [illegible]
[illegible]
424 [illegible]
[illegible] ཨོཾ་ཧྲཱིཿ [illegible] སེམས་ཅན X [illegible] རབ་ཏུ་གནས་བྱའི་ལྷ་རྣམས་དང་གཉིས
སུ་མེད་པར་གྱུར། [illegible]

༄༅། །[illegible]
[illegible]
[illegible]
425 [illegible]
[illegible]
[illegible]
[illegible]

426 ཕྱུང་བ་ཅས་སློབ་དཔོན་མདུན་དུ་བཞག མཆོད་ཡོན་ནས་མིག་སྨན་མིག་ཐུར་རང་སློབ་དཔོན་ལ་ཕུལ། ཧཱུཾ་ཇི་ལྟར་མིག་སྨན་རྒྱལ་པོ་ཡིས། །
འཇིག་རྟེན་རབ་རིབ་གསལ་བ་ལྟར། །རྒྱལ་བ་རྣམས་ཀྱིས་ཁྱོད་ཀྱི་ནི། །མི་ཤེས་པ་ཡི་རབ་རིབ་གསལ། །ཨོཾ་ཙཀྵུ་ཙཀྵུ་མཉྫ་ཀེ་ཤེ་
ཧཱུཾ་ཡེ་སྭཱཧཱ། མིག་ཐུར་གྱིས་སྤྱན་དབྱེ་བའི་ཚུལ་བྱ། ཧཱུཾ་ཀུན་མཁྱེན་ཡེ་ཤེས་སྤྱན་ལྡན་སྟོན་པ་ཡང་། །གསུམ་པས་འབྲས་བུ་པའི་སྤྱན་གྱི་དབྱེ་
འབྱེད་ལྟར། །ནམ་མཁའ་མཐའ་ཡས་གདུག་པ་ཅན་གྱི་སེམས་ཅན་རྣམས། །མངོན་རྒྱལ་ཡེ་ཤེས་སྤྱན་གྱིས་ཐོབ་པར་ཤོག །ཞེས་པ་ལ་སོགས་
པའི་ལས་རྣམས་བསྒྲུབ་པའི་དོན་དུ། སྤྱན་བདག་ལ་སོགས་པ་ལ་ཡེ་ཤེས་ཀྱི་གཟིགས་པ་ལྷུར་མཛད་པར་གྱུར། ཅེས་བྱུང་ངོ་། ཆེན་ཀྱི་མཁྱེན།
དུང་པ་དཔེར་འབུལ་བ་ལ་ཆོས་ཀྱི་རྣམས་དུང་དབུལ་བ། ཧཱུཾ་འགྲོ་བ་ཆོས་ཀྱིས་ཕོངས་པ་ལ། །རྒྱལ་བས་ཆོས་ཀྱི་དུང་བུས་ལྟར། །དེ་བཞིན་

427 ༄༅། །སེམས་ཅན་དོན་གྱི་ཕྱིར། །ཐུབ་པའི་སྐད་ནི་དབྱེ་བར་བྱ། །སྐད་རིང་མི་མཐའ་ཀུན་ཏུ་གསལ་བར་སྒྲོན། །ཐུབ་
པའི་སྐད་དོན་ངོ་མཚར་ཅན་ཡང་། །དག་བྱེད་འདི་ནི་བདག་གི་འབུལ་ལག་གིས། །སྐྱོ་བས་རྟག་ཏུ་མཆོད་ཐོས་པར་ཤོག །
ཨོཾ་བཛྲ་ཤཾ་ཁ་ཧཱུཾ་ཧཱ་ཡ་ཨཱཿཧཱུཾ་སྭཱཧཱ། ཞེས་དུང་ཕུལ་བས་སྐད་དབྱེ་བའི་ཚུལ་བྱ། སྤྲས་པ་དང་ཡང་ན་དེ་ཉིད་ལ་བརྟེན་པའི་ཚུལ་གྱིས་མཆོད་ཡོན་གྱི་བ
བཀུག་ཚུལ་བཅས་ཞབས་ཁྲུས་བྱ། ཧཱུཾ་ཟག་བཅས་སྟོང་པའི་དྲི་སྨེལ་བ། །འགྲོ་བ་སེམས་ཅན་དོན་གྱི་ཕྱིར། །རྣམ་པར་དག་
པའི་དྲི་བསྒྲུབ་ཕྱིར། །རྒྱལ་བའི་ཞབས་ནི་དབྱེ་བར་བྱ། །དྲི་འཇིགས་རྣམ་དག་ཚུལ་ཁྲིམས་ལས་འབྱུང་བ། །དགེ་བ་བསྒྲུབ་ཕྱིར
མྱུར་ཐགས་ཐོབ་ཡང་། །མི་པས་འཇིགས་བཅད་མ་བ་རྒྱལ་བ་ཡིས། །འགྲོ་བས་ཡེ་ཤེས་བླ་མེད་ཐོབ་པར་ཤོག །ཨོཾ་བཛྲ་རཱ་ཛ་

428 ར་ཕཊ་ཧཱུཾ་སྭཱཧཱ། ཞེས་ཞབས་ཕྱག་ཏུ་ཁྲུས་བྱས་ཞབས་སྤྱི་བའི་ཚུལ་དང་། ཧཱུཾ་རྒྱལ་བའི་ཚེམས་དཀར་བའི་བཙུག་ཐག །ཡི་གཙང་རྡུལ་གྱིས་མ་གོས་ཏེ། །
བཀྲ་རྒྱ་རིན་ཆེན་འཛོམ་ཤིང་གིས། །རྒྱལ་བའི་ཚེམས་ནི་དབྱེ་བར་བྱ། །དཀར་ལ་ཐགས་བཟང་བཞི་བཅུ་ཚང་བའི་ཚེམས། །བརྒྱད་
ཀྱི་བའི་སྦྱང་ཆོས་ལ་མཐའ་འབྱུར་ཡང་། །བདག་ཅག་དང་པས་ཚེམས་ཤིང་དབུལ་བར་བགྱི། །འགྲོ་བས་སངས་རྒྱས་གསུང་ཐོས་ཐོབ
པར་ཤོག །ཨོཾ་དནྟ་ཤོ་དྷ་ཡ་ཨཱཿཧཱུཾ་སྭཱཧཱ། ཞེས་ཚེམས་ཤིང་ཕུལ་ཞིང་ཞལ་དབྱེ་བའི་ཚུལ་དང་། ཧཱུཾ་ཆོས་ཀྱི་ཡི་དགའ་ཡིས། །འགྲོ་བ་ཐམས་ཅད
ཚིམ་མཛད་པ། །རི་མཆོག་བརྒྱ་ལྡན་ཞལ་ཟས་རྣམས། །དུལ་ཕྱིར་རྒྱལ་བའི་ཞལ་དབྱེར། །འདོད་སྣང་ཟས་ཀྱིས་ཕྱི་བའི་སྨྲ་དང་། །
ཞིམ་པ་སྤྱང་ངམ་ཡི་དོ་དབྱུག་ཀྱི་ཟས་རྣམས། །ཞེགས་པར་ཕྱེ་བས་མཁའ་མཉམ་སེམས་ཅན་ཀྱིས། །ཟས་པའི་གྲོང་ཁྱེར་སྒོ་མཆོག་ཕྱེ་བར།

429 ༄༅། །ཤོག །ཨོཾ་བཛྲ་ནཻ་ཝི་དྱ་ཨཱཿཧཱུཾ། ཞེས་ཞལ་ཟས་ཕུལ་ཞིང་ཞལ་དབྱེ་བའི་ཚུལ་བྱ། ཚོགས་ཕྱག་དང་ཚངས་ཀྱི
ཚོགས་རྣམས་པ་ལས་བྱུང་བའི་ཕྱག་ཕུལ་ནས། ཧཱུཾ་གཟུགས་སྐུ་དང་རྡོ་རྗེ་རབ་བརྟན་པའི། །མཆོག་ཏུ
གྱུར་པའི་ཞལ་མཆོག་འདི། །བདག་གི་དད་པས་འབུལ་བར་བགྱི། །ཚིམ་པར་བཞེས་ནས་ཐུགས་སོལ། །ཨོཾ་བྷུ་ཛ་ཨཱཿཧཱུཾ་ཧྲཱིཿཧཱུཾ་སྭཱ
ཧཱ་ཡེ་སྭཱཧཱ། ཚོགས་ཕུལ་ནས། ཧཱུཾ་ཞལ་ཟས་རོ་བརྒྱ་ལྡན་པའི་ཡི་དགས་པ། །ལེགས་སྦྱར་བདེན་རྒྱལ་བ་སྲས་བཅས་ལ། །
དད་པས་ཕུལ་བས་འགྲོ་བ་འདི་དག་ཀུན། །འབྱོར་ལྡན་ཏིང་འཛིན་ཟས་ལ་སྤྱོད་པར་ཤོག །རྒྱལ་བས་བདུད་བཅོམ་བྱང་ཆུབ
སངས་རྒྱས་ཏེ། །རྒྱལ་བའི་ཞལ་སྤྱན་སྐྱེ་མེད་འཕང་། །བདག་ཅག་འགྲོ་དྲུག་ཞེན་དུ་འགྱུར་སྣང་དུ། །ཐ་ཤེས་དང་

430 ཞལ་ཟས་སྦྱར་བ་འདི་ཕུལ་བས། །དུས་ཀུན་དགེ་བའི་ལོ་ཏོག་འཕེལ་རྒྱས་ནས། །བདེ་བ་ཅན་དུ་པདྨོ་ལས་སྐྱེས་ཏེ། །ཏིང་འཛིན་ཚོས་
དང་ཟས་ལ་སྤྱོད་པར་ཤོག །ཧཱུཾ་ཨོཾ་སརྦ་ཏ་ཐཱ་ག་ཏ་ཨ་ནྣ་མྲྀ་ཏེ་× ཨ་ཀ་ར་མུ་ཁཾ་ཧཱུཾ་སྭཱཧཱ། ཞལ་ཟས་ཀྱི་གཏོར་མ། སྦྱིན་སྲེག་ཕུལ། ཧཱུཾ་ཨོཾ
བཛྲ་ཏེ་ཛོ་ལ་ཡེ་སྭཱཧཱ། སྦྱིན་སྲེག་དབབ་ནས་རྟེན་གྱི་ཐུགས་ཀར་གཞུག་པ་གཞུག་པ་ལ་རྡོ་རྗེ་ཐོར་ལ། ཧཱུཾ་ཨོཾ་ཧཱུཾ་ཏྲཱཾ་ཧྲཱིཿཨཱཿ རྡོ་རྗེ་འདི་ནི་རྡོ་རྗེ་ཆེ། །སངས་རྒྱས་
ཀུན་གྱི་བྱིན་རླབས་པའོ། །དམ་ཚིག་འདི་ལས་འདས་གྱུར་ན། །རིགས་རྣམས་ཐལ་བར་རབ་འགྱུར་དུ་ཐལ་བར་རློག །ཨོཾ་ཡ་མནྟ་ཀ་ཧཱུཾ་ཕཊ། ཨོཾ་ཧཱུཾ་
དཔལ་རྡོ་རྗེ་འཇིགས་བྱེད་ཡབ་ཡུམ་འདོད་དུ་བཞུགས། སྐུ་གསུང་ཐུགས་ཀྱི་རྟེན་ལ་རབ་ཏུ་གནས། རྒྱལ་བ་ཀུན་གྱི་ངོ་བོ་ཡིན་ནོ།
ཐུགས་ཀྱིས་བརྟན། སྔར་བཞིན། ཧཱུཾ་མཆོད་ཡོན་ཕུལ་བ་ཆེར་ནས་ ཨོཾ་སརྦ་ཏ་ཐཱ་ག་ཏ་པུཥྤེ་ནས་ ཨ་ཀ་ར་མུ་ཁཾ་×། ཧཱུཾ་མེ་ཏོག་ཕུལ་བ་ཆེར་ནས

431 ༄༅། །ཤཱནྟི་ཀ་བཞུགས་ཏེ་དང་། སྣང་སྲིད་སོགས་ཀྱི། ཧཱུཾ་གཟུགས་མཆོག་པའུ་ཆེར་× འདོད་ཡོན་ལྔ་ཕུལ། ཨོཾ་སརྦ་ཏ
ཐཱ་ག་ཏ་× སྔར་བཞིན་བསྟོད། ཧཱུཾ་མི་བསྐྱོད་རྡོ་རྗེ་ཡེ་ཤེས་ཆེ། །རྡོ་རྗེ་དབྱིངས་ཆེན་མཁས་པ་ཆེ། །རྡོ་རྗེ་གསུམ་མཆོག་དཀྱིལ་
འཁོར་གསུམ། །གསང་བའི་དབྱངས་ལ་ཕྱག་འཚལ་ལོ། །རྣམ་པར་སྣང་མཛད་དགའ་བ་ཆེ། །རྡོ་རྗེ་ཞི་བ་དགའ་བ་ཆེ། །རང་བཞིན
འོད་གསལ་མཆོག་གི་མཆོག །སྟོན་པ་རྡོ་རྗེ་ཕྱག་འཚལ་ལོ། །རིན་ཆེན་རྒྱལ་པོ་རབ་ཏུ་ཟབ། །རྡོ་རྗེ་མཁའ་འདྲ་དྲི་མ་མེད། །རང་
བཞིན་དག་པ་གོས་པ་མེད། །རྡོ་རྗེ་སྐུ་ལ་ཕྱག་འཚལ་ལོ། །རྡོ་རྗེ་དཔག་མེད་རྒྱལ་པོ་ཆེ། །མི་རྟོག་ནམ་མཁའ་རྡོ་རྗེ་འཛིན། །འདོད་
ཆགས་པ་རོལ་ཕྱིན་པ་བརྙེས། །རྡོ་རྗེ་གསུང་ལ་ཕྱག་འཚལ་ལོ། །དོན་ཡོད་རྡོ་རྗེ་ཐམས་ཅད་སངས་རྒྱས། །ཐམས་ཅད་ཐམས་ཅད་རྫོགས་

མཛད་པ། །དགེ་བ་དེ་ཡི་ཉིད་དཔལ་གྱུར། །རྡོ་རྗེ་སེམས་དཔའ་ཕྱག་འཚལ་ལོ། །ཧཱུྃ་མགོན་པོ་ཐུགས་རྗེ་ནས། མཆོག་ཏུ་དད་པས་ཕྱག
འཚལ་བསྟོད། །[illegible] ཧཱུྃ་ལས་བཞི་ཕྲིན་ལས་ཀྱིས་ × [illegible]
432 [illegible] ཧཱུྃ་རྡོ་རྗེ་སྙིང་པོ་ཀྱི་ལས་རྣམས་ལ། །དཔལ་གྱི་བེའུ་ཡུང་དྲུང་འཁྱིལ། །དགེ་བའི་དོན་རྣམས་འདུ་བར་སྐྱུར། །དེ་བཞིན་བདག
གིས་དབུལ་བར་བགྱི། །རྡོ་རྗེ་སྙིང་པོ་ཀྱིས་ལས་རྣམས་ལ། །གསེར་གྱི་འཁོར་ལོ་རྩ་ཕྱུང་ཅན། །ཚོགས་པ་ཆེན་པོས་ཕུལ་བ་བཞེས། །དེ་བཞིན་×
རྡོ་རྗེ་× འདོད་ཀྱི་སྒྲིན་ཕྱིན་མགོན་པོ་ཡི། །རྟ་དཀར་པོ་ཕུལ་བ་བཞེས། །དེ་བཞིན་× རྡོ་རྗེ་× ཉི་མ་ཟླ་བ་དུང་ལས་རྒྱལ་བ་ཡི། །
ཚེས་ཀྱི་རྒྱལ་མཚན་ཕུལ་བ་བཞེས། །དེ་བཞིན་× རྡོ་རྗེ་× གདུགས་དཀར་གསེར་གྱི་ཡུ་བ་ཅན། །ཕུལ་བ་དེ་བཞིན་བདག་ལ་རྩལ་ཅིག །

༄༅། །ཙིཏྟ་བཟའ་བ་བཞེས་སུ་གསོལ། །རྡོ་རྗེ་× རི་བོ་ཐམས་ཅད་རྡོ་རྗེ་གསེར་མཛོད་པའི། །བུམ་པ་བཟང་པོ་ཕུལ
བསྐྱར། །དེ་བཞིན་× རྡོ་རྗེ་× རྣ་བ་ཕྱུགས་འདུར་སྐྱེས་བ་ཡི། །འབྲུ་དྲུག་གཡས་བཀྱིལ་ཕུལ་བ་བསྐྱར། །དེ་བཞིན་×
433 རྡོ་རྗེ་× ཟ་བཟའ་གསེར་གྱི་ཏོ་རེ་ཅན། །ཕུལ་བ་དེ་བཞིན་བདག་འབུལ་གྱི། །ཙིཏྟ་བཟའ་བ་བཞེས་སུ་གསོལ། །[illegible]
ཕྱུག་བརྡོད་མི་ཟད་རྣམས་སྤྲིན་དཔག་མེད་དུ་འབེབ། །ཧཱུྃ་དེ་བཞིན་གཤེགས་པ་དང་དེ་ཡི་སྲས། ནས། དུས་གསུམ་སྐུ་བཞུགས་གསོལ། །ཨོཾ་ས་རྦ་×
[illegible] ནམ་བཞུགས་ནས། ཧཱུྃ་ སྣ་ཚོགས་དབང་པོའི་གཞུ་ནས་བརྒྱན་པར་ཤོག །[illegible] ཧཱུྃ་ དྲི་མེད་མཆོག
ལ་སྤྲིན་པ་ལ་མི་འཛད་ཡང་། །དད་པས་དུར་སྤྲིག་རྒྱལ་མཚན་ཕུལ་བ་ཡིས། །ནམ་མཁའི་མཐའ་དང་མཉམ་པའི་འགྲོ་བ

རྣམས། །སངས་རྒྱས་བདུད་བཞུགས་མཆོག་ལ་སྤྱོད་པར་ཤོག །ཨོཾ་བཛྲ་ཙ་ཏྲ་ཡེ་ཨཱཿཧཱུྃ་སྭཱ་ཧཱ། ཚན་ཕུལ་ནས། ཧཱུྃ་རྒྱལ་བ་མཆོག
དཔའི་ནས་ཙ་བུག་ཤི་ཨཱཿཧཱུྃ་སྭཱ་ཧཱ། [illegible] ཕུལ་ནས། ཧཱུྃ་ རྒྱལ་བ་ཟག་མེད་འཁོར་ལ་མངའ་བསྒྱུར་ཡང་། །འགྲོ་བའི་དོན་དུ
ཅི་དང་ཡོན་ཏན་མ་ལྟ་ཡིས། །མཆོད་པ་མཁའ་མཉམ་སེམས་ཅན་ཐམས་ཅད་ཀྱི། །བསོད་ནམས་མི་ཟད་གཏེར་ལ་སྤྱོད་པར་ཤོག །
434 ཨོཾ་བཛྲ་སམྦྷ་ར་ཎ་ཨཱཿཧཱུྃ་སྭཱ་ཧཱ། རིན་ཆེན་སྣ་བདུན་ཕུལ་ནས། ཧཱུྃ་མི་དབང་རིན་ཆེན་སྣ་བདུན་འདི་དག་ནི། །སྟོང་གསུམ
དང་བཅས་པ་མཉམ་སྤྱོད་ལ། །ཁ་ཐམས་ཅད་ཡིད་ཀྱིས་ཕུལ་ནི་ཕུལ་བ་ཡིས། །འགྲོ་བ་མི་ཟད་གཏེར་ལ་སྤྱོད་པར་ཤོག །ཨོཾ་མཧཱ་[illegible]
[illegible] ཨཱཿཧཱུྃ་སྭཱ་ཧཱ། རྟ་ཕུལ་ནས། ཧཱུྃ་རྒྱལ་བ་མགོན་པོ་དཔལ་གྱི་ལྷ་མི་བཞུགས། །བསོད་ནམས་ཡེ་ཤེས་སྐུ་ལྷ་བརྟེན་པ

༄༅། །ལ། །སྤྲུལ་པ་ཕྱག་སྒྲུབ་སྙིང་པོ་ནམ་པ་འདུས། །འགྲོ་བས་བདེ་བ་ཤེགས་སྙིང་པོ་ཐོབ་པར་ཤོག །ཨོཾ་བཛྲ་
[illegible] ཨཱཿཧཱུྃ་སྭཱ་ཧཱ། [illegible] ཕུལ་ནས། ཧཱུྃ་ [illegible] ཨོཾ་བཛྲ་[illegible] ཨཱཿཧཱུྃ་སྭཱ་ཧཱ།
[illegible] ཕུལ་ནས། ཧཱུྃ་ བདེ་བ་གཤེགས་རྣམས་ལ་འབུལ་ཕུལ་བས། །བདག་དང་འགྲོ་བ་ཐམས་ཅད་ཀྱི། །ནས་ཀྱི་འབྱོར་བཙན་པ་དང་། །
435 དགེ་བའི་ལོ་ཏོག་རྒྱས་གྱུར་ཅིག །[illegible] ཕུལ་ནས། ཉི་ཆེན་ཟླ་བདུན་ཕུལ་བ་ཡིས། །བདག་དང་འགྲོ་བ་ཐམས་ཅད་ཀྱི། །དཀའ
བའི་སྡུག་བསྔལ་ཞི་བ་དང་། །ལོངས་སྤྱོད་[illegible] ཕུལ་ནས། བདེ་གཤེགས་རྣམས་ལ་སྨན་ཕུལ་བས། །
ཉོན་མོངས་བརྒྱད་ཁྲི་བཞི་སྟོང་གི །ནད་ཀྱི་སྡུག་བསྔལ་ཞི་ཞིང་ནས། །ཐུགས་རྗེའི་སྨན་གྱིས་འཚོ་གྱུར་ཅིག །

པ་མཐའ་ཡས་པ་ [illegible] འདིག
[illegible] ཕུལ་ནས། ཧཱུྃ་རྡོ་རྗེ་རང་བྱུང་མཆོད་རྟེན་དུ། །རྒྱལ་བས་ཁྱིམ་པའི་རྟགས་སུ་བསྔགས། །འགྲོ་བ་སེམས་ཅན་དོན་གྱི་ཕྱིར། །ཁྱིམ་པའི་རྟགས་རྣམས
436 སྤྱོད་བར་བྱ། །རྒྱལ་བའི་དབུ་སྐྲ་ཐོད་མཐོང་སྤྱན་དྲང་ཡང་། །གཞན་དོན་བསྒྲུབ་ཕྱིར་ཁྱིམ་པའི་རྟགས་སྟོན་ཕྱིར། །དད་བས་གསེར
ཀྱི་འདྲེག་སྤྱད་ཕུལ་བ་ཡིས། །འགྲོ་ཀུན་སྡུག་བསྔལ་ཀུན་ལས་གྲོལ་བར་ཤོག །ཨོཾ་བཛྲ་ཀ་ཙ་ཕུ་ལ་ཨཱཿཧཱུྃ་སྭཱ་ཧཱ། [illegible] ཕུལ་ནས།
ཧཱུྃ་དེ་བཞིན་གཤེགས་པའི་དབུ་སྐྲ་ལ། །སྤྱན་གྱི་དྲི་མ་སེལ་བྱེད་པ། །འདིག་རྟེན་བསམ་པའི་རྗེས་འཇུག་ཕྱིར། །བདག་གིས་འདྲེག
སྤྱད་ཕུལ་བར་བྱ། །རྣམས་མདོག་སྐྱར་མཛེས་ཡིད་འོང་སྤྱན་གྲལ་ཡང་། །བདག་ཅག་དང་བཅས་ཕྱག་དང་འཕྲལ་ནག་གི །སེན་མོའི

༄༅། །འདྲེག་སྤྱད་ཕུལ་བས་འགྲོ་ཀུན་གྱིས། །སངས་རྒྱས་དཔེ་བྱད་བཟང་པོ་ཐོབ་པར་ཤོག །ཨོཾ་བཛྲ་ན་ཁ་ཙྪེ་ད་ན
ཨཱཿཧཱུྃ་སྭཱ་ཧཱ། སེན་མོ་ཕུལ་ནས། ཧཱུྃ་རྒྱལ་བའི་དབུ་སྐྲ་ལྷུང་བ་ལ། །དུག་གསུམ་དྲི་མ་བསལ་ན་ཡང་། །བཀུར་སྟི་དང་ཡི་རང་ཕྱིར། །
437 རྒྱལ་བའི་དབུ་སྐྲ་བཤད་པར་བྱ། །དབུ་སྐྲ་རིན་ཆེན་སྤྱང་ཀེ་མ་བཀྲུགས་ཤིང་། །མཛེས་ཤིང་སྔ་ལས་མི་དོགས་སྤྱན་གྲལ་ཡང་། །
བདག་གི་སྤྲུལ་གྱི་རྟེན་དང་འཚམ་པ་འདི། །ཕུལ་བས་འགྲོ་ཀུན་དུག་གསུམ་བྲལ་བར་ཤོག །ཨོཾ་བཛྲ་ཀེ་ཤ་ཀརྨ་ཡ་སྭཱ་ཧཱ། སྐྲ་
ཤད་ཕུལ་ནས། ཧཱུྃ་རིན་ཆེན་དུམ་པ་གྲུབ་པ་སེ་ཏྲི་ཡི། །ཡིད་འཕྲོག་སྣ་ཚོགས་གཞི་ཡིས་བཀབ་པ་འདི། །རིན་ཆེན་གསུང་རབ་མཆོག་ལ
ཕུལ་བ་ཡིས། །འགྲོ་རྣམས་རྡོ་རྗེ་གདན་ལ་བདུད་བཅུར་ཅིག །ཨོཾ་བཛྲ་ཨཱ་སན་ཨཱཿཧཱུྃ་སྭཱ་ཧཱ། [illegible] ཕུལ་ནས། ཧཱུྃ་སྣ་ཚོགས་དབང

438 པའི་གཟུངས་ལ་ཡེ་སྭཱ་ཧཱ། སྔགས་ཀྱི་ཕྱག་ནས། ༔ བྱང་འདུག་དམ་ཚིག་འཛིན་པ་ཀུན་བྲལ་བ། །ཐབས་དང་ཤེས་རབ་ཏེ་ལས་སུ་འབྱེད་ཕྱུར་
བའི། །ཉི་ཟླ་ལྟ་བུའི་རྡོ་རྗེ་དྲིལ་བཀའ་ཅྱ་ག །ཕྱག་བཅས་ཀྱི་སེམས་བྱང་འདུག་ཐོབ་པར་ཤོག །ཨོཾ་བཛྲ་པྲ་ཛྙ་ཨུ་པ་ཡ་ཨཱ་ཧྲྀ་ཡ་ཧཱུཾ་ཧཱུཾ་
སྭཱ་ཧཱ། སྔགས་ཀྱི་ཕྱག་ནས། ༔ གྲོལ་བ་དུས་ཀྱི་རྒྱན་བཏགས་རྒྱས་འགྱུར་བྱུང་། །ཡེ་ཤེས་ཆེན་པོར་གཅིག་འགྱུར་པ་ཀྱང་། །གྲོལ་བས་བམ་གཅིག་གྱུར་
པ་བྱུང་མཆོག་ཕྱག་བཅས། །འགྲོ་བས་ཡེ་ཤེས་ཆེན་པོ་རྟོགས་པར་ཤོག །ཨོཾ་བཛྲ་བུདྡྷ་ཀ་ཊ་ཀ་ཛཿ་ཧཱུཾ་སྭཱ་ཧཱ། ཕྱག་གི་ཕྱག་ནས། ༔ སེམས་
ཅན་ཞེས་བརྟུལ་ཞུགས་ཀྱུར་ཅིག །བསྟན་པ་ཡུན་རིང་གནས་པར་ཤོག །སེམས་ཅན་ལྷག་བསམ་དག་པ་ཡིས། །ཀུན་བཟང་སྤྱོད་ལམ་
འཇུག་པར་ཤོག །ཨོཾ་བཛྲ་ཨཱ་ཡུ་ཥེ་སྭཱ་ཧཱ། ཚེ་བགྲེས་ཕྱག་ནས། ༔ ཁམས་གསུམ་སེམས་ཅན་མ་ལུས་པ། །རྟེན་དང་དམ་འབྲེལ་ཚོས

439 ༄། །དང་པོ། །རྣམ་པར་གཞག་རྣམ་ཐར་བརྒྱད། །ཡེ་ཤེས་ལྟ་སོགས་ལྡན་འགྱུར་ཤོག །ཨོཾ་པྲ་མར་དྷ་ཡེ་སྭཱ་ཧཱ།
ཚེ་དཔག་ཕྱག་ནས། ༔ སེམས་ཅན་རྣམས་ནི་མ་ལུས་པས། །བདེ་བར་གཤེགས་པའི་སྐུ་གཟུགས་ལ། །དད་ཀྱི་ལྷག་ལྷག་ལ་སོགས་པས། །
བྱང་ཆུབ་བར་དུ་མཆོད་པར་ཤོག །ཨོཾ་པ་ཏི་ཀ་ལ་ཡེ་ཡེ་སྭཱ་ཧཱ། གཏོར་ཕྱག་ནས། ༔ སེམས་ཅན་རྣམས་ནི་མ་ལུས་པ། །ཕྱོགས་བཅུར་
ལྡན་པའི་བདེ་འབྱིས། །འཆི་བ་མེད་ཅིང་ཚེས་ལྡན་པའི། །གྲགས་པས་རྒྱལ་བར་འགྱུར་བ་ཤོག །ཨོཾ་པ་རྨི་ཏ་ཡེ་སྭཱ་ཧཱ། རྒྱལ་མཚན་
ཕྱག་ནས། ༔ འཁོར་བ་མ་སྟོང་བར་དུ་ནི། །བདུད་བཞི་དག་ལས་རབ་རྒྱལ་ནས། །སྟོན་པའི་བསྟན་པ་བཟང་པོ་དག །མི་ནུབ་རྒྱལ་མཚན་
ཐོབ་པར་ཤོག །ཨོཾ་ཀེ་ཡཱུ་ར་ཧ་ར་ཡེ་སྭཱ་ཧཱ། གདུགས་ཕྱག་ནས། ༔ ཁམས་གསུམ་སེམས་ཅན་མ་ལུས་ཀུན། །ཉོན་མོངས་ཚད་པས་གདུང་བ་

440 བ་ལ། །ཐུགས་རྗེའི་བྱང་ཆུབ་སེམས་ཀྱི་གདུགས། །ཕྱུལ་བས་བདེ་བསིལ་ཐོབ་གྱུར་ཅིག །ཨོཾ་ཙྪ་ཏྲ་ཡེ་སྭཱ་ཧཱ། མེ་ཏོག་གི་ཕྲེང་བ་ཕྱག་ནས།
༔ འཁོར་བའི་སེམས་ཅན་མ་ལུས་ཀུན། །མཚན་དང་དཔེ་བྱད་རྫོགས་ཐོབ་ནས། །སྤྲ་བས་མི་མཛེས་གཟུགས་ཀྱིས་ནི། །སེམས་
ཅན་དོན་རྣམས་རྫོགས་བྱེད་ཤོག །ཨོཾ་རཏྣ་མ་ལ་ཡེ་སྭཱ་ཧཱ། གཡས་ཕྱིར་ཕྱག་ནས། ༔ སེམས་ཅན་མ་ལུས་ས་བཅུ་པ་ནི། །སྟོབས་བཅུ་ལྡན་
བསྐྱང་པོའི་གདན། །མི་འཇིགས་སེང་གེའི་གདན་དང་ལྡན། །རྟ་འཕྲུལ་ཞབས་པདྨ་ཡི་གདན། །དབང་བཅུ་ཐོབ་པ་མཚོ་དྲི་གདན། །ཐེག་པ
མེད་ཞུགས་གླང་ཆེན་ཁྲི་གདན། །འདོད་དགུ་འབྱུང་བ་ནོར་ཆེན་གདན། །སྤྲིན་ཀྱིས་མ་གོས་པདྨའི་གདན། །རང་བཞིན་འོད་གསལ་
ཉི་ཟླའི་གདན། །གདན་རྣམས་ཐུར་དུ་ཐོབ་པར་ཤོག །ཨོཾ་སུ་ཁ་རེ་ཏྲ་ཡེ་སྭཱ་ཧཱ། ༔ ཡེ་རྟ་བཛྲ་ཀ་ལ་ཀྱཻ། མཆོད་ཀྱི་ཡོ་གས་མེ་ཏོག་བཀྲམ།

441 ༄། ། ༔ རྩ་ཆེ་མེད་ལྷ་ཀུན་ནས་བཀྲ་ཤིས་ཤོག །ཨོཾ་སུ་པྲ་ཏིཥྛ་བཛྲ་ཡེ་སྭཱ་ཧཱ། དེ་ནས་མཆོད་གཡོག་ནས་རྗེན་ཤི་མི་རྩེ་ཕྱག་བྱེད
ཚོམ་དུ་བཏུང་ནས་[illegible] ། ༔ རྡོ་རྗེ་སློབ་དཔོན་རྒྱལ་རྣམས་ཅི་དེ་བཞིན། །དགའ་ལྡན་དུ་ནི་གནས་པ་ལས། །
ལྷ་མོ་སྒྱུ་འཕྲུལ་ལྷུམས་སུ་ཞུགས་པ་ལྟར། །དེ་བཞིན་གཟུགས་དང་ལྡན་ཅིག་ཏུ། །འདིར་ནི་མགོན་པོ་རྟག་བཞུགས་ནས། །བྱང་ཆུབ་སེམས
ནི་བསྐྱེད་པ་དང་། །ཡོན་གྱི་བདག་པོའི་དོན་སླད་དུ། །བདག་གི་འཁོར་བཅས་ཀྱིས་ནི། །ཅི་འབྱོར་བ་ཡི་མཆོད་པ་དང་། །མེ་ཏོག་ལ
སོགས་འདི་བཞེས་ཤིག །བདག་དང་སློབ་མ་རབ་བཅས་རྣམས་ལ། །རྗེས་སུ་བརྩེ་བས་ཉེ་བར་དགོངས་ནས། །ཀུན་གྱི་དགེ་ལ་བྱིན
བརླབས་ཤིང་། །འདི་ཉིད་དུ་ནི་བཞུགས་པར་རིགས། །ཕྱོགས་བཅུ་ན་བཞུགས་པའི་སངས་རྒྱས་དང་བྱང་ཆུབ་སེམས་དཔའ་

442 རྣམས་ཅད་བདག་ལ་དགོངས་སུ་གསོལ། རྡོ་རྗེ་ནམ་མཁའི་མཐར་དང་མཉམ་པའི་སེམས་ཅན་གྱི་ཁམས་རྣམས་མི་གནས་པའི་
ཚུ་ཆུ་ལས་འདས་པའི་སངས་བཞུ་བཞག་གི་བར་དུ་མྱ་ངན་ལས་མི་འདའ་བར་བརྟན་པར་བཞུགས་སུ་གསོལ། སྐྱེ་བྲག་ཏུ་ཡང་སྐུ་
གསུང་ཐུགས་ཀྱི་རྟེན་འདི་རྣམས་ལས་དང་ཆུ་དང་མེ་དང་རླུང་གིས་གནོད་པ་མ་ཞིག་གི་བར་དེ་སྲིད་དུ་སེམས་ཅན་གྱི་དོན་དཔག་ཏུ་མེད་
པ་མཛད་ཅིང་འབྱུང་བར་བཞུགས་སུ་གསོལ། [illegible] ཨོཾ་སུ་པྲ་ཏིཥྛ་
བཛྲ་ཡེ་སྭཱ་ཧཱ། མེ་ཏོག་འཐོར་ཞིང་རོལ་མོ་བྱ། ༔ བདེ་ལེགས་ཀུན་བཟང་ཚོགས་དཔལ་འབྱོར་བཀྲ་ཤིས་སྤྲོ། །རྒྱལ་བསྲུང་བཅས་དེ་བདེ་
བ་དེ་ལེགས་ཤོག །ཞེ་ཕྱག་འཚལ་པའི་ཚིགས་བཅད་ཀྱི་བསམ་བཙོམ་ཁྱུར་ནས། །རྒྱལ་བསྲུང་རིག་འཛིན་ཚོགས་རྣམས་འཕེལ་དར་ཞིང་། །ཞལ

443 ༄། ། མཐོང་ཚེམ་གྱིས་བདེ་བའི་མཆོག་བརྙེས་ནས། །ཉི་ལྟར་ཞལ་དུ་ཞྭ་ཕྱར་འོད་གསལ་འཆིང་། །བདག་དང་འགྲོ་
ལ་ཞལ་དུ་བྱིན་ཆེ་ནས། །བསྐལ་པའི་མཐར་ཕྱུག་བར་དུ་བཞུགས་སུ་གསོལ། །༔ རྡོ་རྗེ་མེ་དང་ཆུ་དང་ནི། །རླུང་གིས་བསྐལ་
པ་འཇིག་པར་དུ། །སེམས་ཅན་ཀུན་གྱི་དོན་གྱི་ཕྱིར། །རྩོམ་ལྡན་ཁྱོད་ནི་བཞུགས་པར་མཛོད། །མེ་ཏོག་འཐོར་ཞིང་རོལ་མོ།
༔ ཡ་སུ་ཏྲ་ཀ་[illegible] ། ༔ མགོན་པོ་བསྐལ་པ་རྡོ་བཞིན་དུ། །སྐུ་ཚེ་གཟུགས་བརྙན་བཞུད་ནས་ཀྱང་། །
ཕྱོགས་བཅུའི་འཇིག་རྟེན་ཁམས་རྣམས་སུ། །དེ་བཞིན་འགྲོ་བའི་དོན་ཀུན་མཛོད། །ཏིཥྛ་ཧྲ་ཧྲ། ༔ ཨོཾ་སུ་ཏིཥྛ་ བཞུགས།
[illegible] ། ༔ གཉིས་མེད་ཐུབ་མཆོག

444 ཞེས་པ་ནས། ཕྱག་འཚལ་ལོ། ཏྲི་ཨུ ... ཞེས། ༈ ཨོཾ་བཛྲ་ཏིཀྵྞ་ཧཱུཾ་ཕཊ། ཨོཾ་སྭ་བྷཱ་ཝ་ནས། སྟོང་པའི་ངང་ལས་ཨ་ལས་ ×
[illegible] ཧཱུཾ། སྔགས། ཨོཾ་ཡ་མཱནྟ་ཀ་སཔ་རི་ཝཱ་ར་ཨརྒྷཾ་ནས་ [illegible] སྔགས། [illegible] གཉིས་མེད་ནམ་སྐྱོད། [illegible]
གཅིག སྤྲོ་བསྡུ་ནས། རྣམ་དག་ཡིད་ཀྱི × [illegible] གང་ཡང་བདག་སྐྱེ × མཉེས་ཡོངས་སུ × བདག་ལ
དངོས་གྲུབ × སྩལ་དུ་གསོལ། །དཔལ་རྡོ་རྗེ་འཇིགས་བྱེད་ཆེན་པོའི་རྟེན་དང་བརྟེན་པར་བཅས་པའི་དཀྱིལ་འཁོར་ཞུ་བ་ལས་བྱུང་བའི་རས
བྲིས་ཀྱི་རྣམ་པར་གྱུར། ༈ འཆི་མེད་ལམ་ཀུན × བཀྲ་ཤིས་ཤོག །[illegible]
[illegible] །གསུམ་པ་[illegible] [illegible] ༈ རང་ཉིད་སྐད་ཅིག་གིས × [illegible]

445 ༄༅། །མཚན་མ་དང་དངོས་པོར་འཛིན་མེད་དུ་བྱུར་པ་སོགས་[illegible] [illegible] པར་ཆད་ཀྱི་བའི་འཕྲིན་ལས
མཛོད། བར་འཇིགས་བྱེད་ [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] མཆོད
[illegible] [illegible]
[illegible] [illegible]
[illegible] རབ

446 [illegible] ༈ ལོ་དང་ཟླ་བ་ཞག་དང་དུས་ཚོད་ཀྱི་སྐབས་དང། སྨྱུང་བར་སྦྱོར་བ་སོགས་ [illegible] [illegible]
ཐོགས། [illegible] ཁྱབ་པ་ [illegible]
མཆོག་ཏུ་[illegible] །སྐུ་གཟུགས་འདི་དག་མཆོད་པར་མཛོད། །[illegible]
[illegible] [illegible]
[illegible] [illegible]
༈ ཁྱོད་ཀྱིས་དེང་འདིར་བཞུགས་གསོལ་བའི། །སྐུ་གཟུགས་དག་གི་ཕྱེད་པར་དུ། །ཇི་སྲིད་གསུངས་པར་བཞུགས་པ། །དེ་དག་དོན་ནི་ལས་གྲུབ

447 ༄༅། །ཁས། །དེ་རྣམས་དོན་ནི་གྲུབ་ཟིན་གྱིས། །ཚེ་བདེ་བར་ནི་མཆོད་པར་བྱེད། །ཁྱོད་ཀྱིས་གསོལ་བ་བཏབ་པ་བཞིན།
རབ་ཏུ་གནས་པ་ཕྱག་ཟིན་གྱིས། །མཆོད་བརྒྱན་མི་ཆད་པ་དང་། །ཞག་བདུན་བར་དུ་མཆོད་པར་བྱེད། [illegible]
[illegible] [illegible]
[illegible] [illegible] རབ་གནས
[illegible] ༈ ཨོཾ་བཛྲ་ཏིཀྵྞ་ཧཱུཾ་ཕཊ། ཨོཾ་སྭ་བྷཱ་ཝ། སྟོང་པའི་ངང་ལས་ཡོན་ཀྱི་བདག་པོ་འདི་ཉིད
དཔལ་རྡོ་རྗེ་འཇིགས་བྱེད་ཆེན་པོ་ཞེས་པ་ནས། གཡོན་པས་ཡབ་ལ་འཁྱུད་པ། ཨོཾ་བཛྲ་ཏིཀྵྞ་[illegible] [illegible]

448 ཀྱིས་བརྟག སྔགས། ༈ རྒྱལ་བ་རྒྱ་མཚོ་ [illegible] [illegible]
[illegible] ཞེས་སྔགས། ༈ ཁཎྜ་ཏིཀྵྞ་[illegible] སྟོང་པའི་ངང་ལས་རང་ང
གི་མིང་ཡིག་དཀར་པོ་ཞིག་ཞལ་བསྟན་པ་ལས་རྒྱུད་པ་ཐམས་ཅད་ལ་ཞིང་འདོད་དགུའི་ལྷ་ཚོགས་ཡིད་བཞིན་དུ་སྒྱུ་བའི་བཀྲ
ཤིས་ཀྱི་རྫས་སུ་གྱུར། སྔོན་པོ་ནས། ༈ སྦྱིན་བཙམ་ལྡན་འདས་ [illegible] [illegible]
[illegible] [illegible] བཀྲ་ཤིས་པའི་རྫས་ཀྱི་ [illegible] བཞིན་དུ། དེང་འདིར་ཡང་སྦྱིན་པའི་བདག་པོ་འཁོར་དང་བཅས་པ
རྣམས་ཀྱང་མི་ལོང་[illegible] བཀྲ་ཤིས་པར་གྱུར་ཅིག །སྔགས། [illegible]

449 ༄༅། །[illegible] [illegible] ཡེ་ཤེས་རྒྱ་མཚོ་ཆེན་པོ་ཡི། །ཡེ་ཤེས
རྒྱ་མཚོ་མཆོག་ཏུ་དག་གྱུར་ནས། །རྣམ་དག་ཆོས་ལ་ [illegible] །བཀྲ་ཤིས་དེས་ཀྱང་སྒྲིབ་པ་དག་གྱུར་ཅིག །
[illegible] [illegible] སྔོན
[illegible] ཞེས་པ་དང་། ༈ [illegible] །[illegible]
[illegible] །[illegible] །བཀྲ་ཤིས་དེས་ཀྱང་[illegible] གྱུར་ཅིག །༈ ཞི་བའི་
[illegible] ཞེས་པ་དང་། ༈ [illegible] །[illegible]

ནས། །ཡོན་ཏན་ཀུན་གྱི་དབྱིངས་སུ་གྱུར་པ་ཡི། །བཀྲ་ཤིས་དེས་ཀྱང་དུག་གསུམ་ཞི་གྱུར་ཅིག །ཧཱུྃ་རྡོ་རྗེ་སྙིང་གི་ཁྲོ་བོ་བཀྲ་ཤིས་ཀྱིས།
ཧཱུ་རུ་བསྐུག་ཏུ་གསོལ་ཏེ། ཞེས་དང་། ཧཱུྃ་ཐུར་བས་ཆོས་ཉིད་གྲོལ་བར་བྱེད་པ་སྟེ། །རྡོ་རྗེ་སེམས་དཔའི་ཚོ་ནི་རབ་བསྒྲུབས་ནས། །ཉི་ཟླ་སྐོར།
450 བྱེ་མི་རྒྱུན་ཆད་གྱུར་པ་ཡི། །བཀྲ་ཤིས་དེས་ནི་ཚེ་ཡང་འཕེལ་བར་གྱུར་ཅིག །ཧཱུྃ་ཧྲཱིཿཆེད་ལས་པས་ཤིང་ཐོག་བཞི་བ་བསྒྲུབ་ཏུ་གསོལ་ཏེ། ཞེས་དང་།
ཧཱུྃ་བཞི་བ་རྒྱ་རྗེ་བཀའ་བསྒྲུབས་བུར་བཅས་པ་བའི་ཆོས། །འཇིག་རྟེན་འཇིག་རྟེན་འདས་པའི་སྤྱོད་པ་ཀུན། །བྱང་ཆུབ་སྙིང་པོ་མཆོག་ཏུ་དག་གྱུར་
པའི། །བཀྲ་ཤིས་དེས་ཀྱང་དོན་ཀུན་འགྲུབ་གྱུར་ཅིག །ཧཱུྃ་ལྷའི་དབང་པོ་བརྒྱ་བྱིན་གྱིས་དུང་གཡས་སུ་འཁྱིལ་བ་བསྒྲུབ་ཏུ་གསོལ་ཏེ། ཞེས་
དང་། ཧཱུྃ་དུང་ནི་ཆོས་ཀྱི་སྒྲ་ནམ་སྒྲོགས་པའི་ཚུལ། །ཡེ་ཤེས་རྒྱ་མཚོ་ཉིད་དུ་དག་གྱུར་ཏེ། །ཆོས་རྣམས་མཐའ་ཡས་རབ་ཏུ་སྟོན་པ་ཡི། །

ཧཱུྃ། ཨ། །བཀྲ་ཤིས་དེས་ཀྱང་ཚིག་ལ་དབང་ཐོབ་ཤོག །ཧཱུྃ་ཁམས་ཆེ་དགའ་རབ་བརྒྱལ་བྱིས་ལི་ཁྲི་ཕྱག་ཏུ་ཕུལ་ཏེ། ཞེས་དང་། ཧཱུྃ་ལི་
ཁྲི་དམར་པོ་དབང་གི་རང་བཞིན་ཏེ། །ཆོས་རྣམས་མཐོང་དབང་དུ་བསྡུས་ནས་ཀྱང་། །ཆོས་ཀྱི་རྒྱལ་སྲིད་རྟག་ཏུ་བརྟན་གྱུར་པའི། །
451 བཀྲ་ཤིས་དེས་ཀྱང་ཕྱེད་སྲིད་བརྟན་གྱུར་ཅིག །ཧཱུྃ་གསང་སྔགས་དང་རིག་སྔགས་ཀྱི་བདག་པོ་དཔལ་ཕྱག་ན་རྡོ་རྗེས་གྲུབ་པའི་རྫས
ཡུངས་ཀར་ཕྱག་ཏུ་ཕུལ་ཏེ། ཞེས་དང་། ཡུངས་ཀར་རྡོ་རྗེའི་རིགས་ཏེ་ཐམས་ཅད་དུ། །བགེགས་རྣམས་མ་ལུས་འཇོམས་པར་བྱེད་
པ་ཡི། །མཐུ་སྟོབས་ཡོན་ཏན་ཕུན་སུམ་ཚོགས་གྱུར་པའི། །བཀྲ་ཤིས་དེས་ཀྱང་བགེགས་རྣམས་ཞི་བར་ཤོག །དེ་རྣམས་ཀྱིས
རྣམས་ལྷུན་ཐོན་ཏེ་མེ་ཏོག་དང་བཅས། ཧཱུྃ་སངས་རྒྱས་རྣམ་གཟིགས་ནས་བསྟན་པ་ཡུན་རིང་འཕར་གྱུར་ཅིག །དེ་ནས་སྦྱིན་པ་བགེགས་སྦྱིན་པའི

དང་ཆོ་ག་ལ་བ་རྣམས་ཅི་འཚོར་ལ་ཡོན་ཕུལ་ནས་མཉེས་པར་བྱ། དེ་ནས། ལྷ་ཡུམ་མཛོད་མཐའ་བསྡུ་བསྐྱང་གསོལ་ལུས་ཕྱག་དང་སྟོད་པ་མཆོད་བསྟོད་བྱེ་ར་བསྡུ་བཀྲ
ཤིས་བཀའ་རྒྱ་མ་དང་། ཞལ་ལ་ཡི་གེ་ཕྱར་བར་རྟོགས་པར་བྱ། དེ་ནི་རྫོགས་པ་ཡི་མི་འགྱུར། །རྣམ་པར་མི་རྟོག་བསྒྲུབ་ཚུལ་ནི། ཐོག་མར་ཁྲུས་དང་ཕྱི
452 ག་ལ་སྣ་ཚོགས་ཕྱག་དང་གཡོན་དུ་ལས་བྱུམ་བདུན་སྣོད་དུ་འཁོར་ལ་བསྟན་ནས་ཀུ་ཤ་དང་མེ་ཏོག་བཀྲམ་པའི་སྟེང་དུ་བཀོད། །རྣམ་རྒྱལ་གྱི་སྟེང་དུ་དུང་ཆོས་ལ་སྦྱར་ཏེ།
བཅས་བཞག །དེ་དག་གི་མཐར་སྐྱ་ཐུར་བཀག་ལ་སྐོར་དུ་ཁྲུས་བྱ་རྒྱུ་དང་ཚོགས་རྣམས་དང་སྤྲས་པ་བཞིན་དུ་བཀྲ་ཤིས་སྣ་བཅུ་བཀོད། །བགེགས་གཏོར། ཡུངས་ཀར་
རྒྱ་གཅོད། ཁམས་གསུམ་དཀར་པོ་ལ། རྫ་ཕུར་བའི་རྒྱུ་རྣ་དང་བཅས་པའི་ཐབ་སྤྱི་ཆང་དུ་བ། །ཟླ་ཚང་བ། ཞེང་ལས་པའི་བཅས་ལ་རྒྱ་མཚོ་དུ་དུང་གཉིས།
ཉི་རིག་གི་རྒྱ་གཅོད། དྲི་བཟང་བ། མེ་ཏོག །མཆོད་ཡོན་མར་མེ་སྤོས་ཞལ་ཟས་བཞི་སོ་སོར་སྦྱར་བཅས། སྤྱིན་བཀར་དང་རྒྱུར་བའི་རིམ་པ། བཀྲ་ཤིས་སྦྱིན་ཚར། །

ཨོཾ། །ཐུགས་རྗེ་རིགས་པར་བཀའ་བྱུང་རྒྱུའི་མཆོད་པ་སྟོན་ལ་བརྒྱ་བརྒྱ་དང་། དངོས་གཞི་ནི་སྔོན་པ་ཚོར་ཉེར་གཉིས་ལམ་མི་ཁྱུང་བར་བྱེད་
འཁོར་ཀྱི་མཐར་བ་ཞིག །ཁྲུས་གཞི། ཁྲུས་དར། དུར་བའི་ཕྱིར་རྣམས་བཀོད། སྒྲོན་པོན་གྱི་མདུད་ཏུ་རྡོར་དྲིལ། ཟང་མཆོད། གཡས་གཡོན་སུ
ཡི་དམ་གྱི་དཀྱིལ་འཁོར་ལ་ཉེར་སྤྱོད་ཚར་རྣམ་ཐར་ནས་བསྐྲུར། གཡོན་ཕྱལ་གྱི་འགོར་སྒྲུབ་གྲོལ་གཅིག་གི་མདུན་དུ་བཤེལ་བཤད་ཞལ་དང་བཅས་པ་
453 ད་ཤམ། །གཡས་གྲལ་གྱི་འགོར་རྟེན་ལ་ཉེ་བར་མཆོད་གཡོག་གི་མཆོད་རྫས་གཏོར་མ་རྣམས་དང་། མདུན་དབུས་ཀྱི་རྫས་རྣམས་ནི་དཔོན་སྐྱ་ཕམ
ཚར་ཚང་བར་བྱེད། གཞན་ཡང་རྫས་དང་པོ་བྱང་སོགས་རབ་གནས་ཟུར་འདེབས་སོགས་དང་གཞུང་གཞན་ནས་ཤེས་པར་བྱའོ།། །།
ཐོག་གི་བཀྲ་ཤིས་རྫས་བརྒྱད་སྐབས་ཡོན་འབྲུལ་མེད་ཀྱང་སྔར་འགྲེམ་གཞང་སྟོལ་ཡོད་པས་དེ་སྐབས་ཟུར་སྦྱིད། མཆོད་པ་བདེན་ཚིག་བཅས་སུམ་གྲོས།

བས། རྫས་བཅུད་དྲིལ་ནི་བས་ཞལ་བཟུང་། སློབ་དཔོན་ཡུམ་མཚན་འགྱུར་སྐབས་དེ་བ་དེ་ཡང་ཕྱིན་པའི་མཁའ་པོ་ཞེས་སོགས་ལ། བཀའ་ཅིག་པོན
སློབ་འཁོར་དང་བཅས་པ་རྣམས་མི་ཡོང་བ་རྡུལ་ལ་བདེ་ནས་ཞེ་བ་བརྒྱུར་དགོས་དང་མཐུན་གཏུ་མཆོག་གསུམ་གྱིས་འདོད་བཅས་བྱུང་བ་ལེགས།། །།
ཧཱུྃ་རང་གནས་དབྱིངས་ཐུག་མེད་ཀྱི་རང་འགྱུར་ནང་ནས་དཔལ་བདག་གི་བཟང་པོ་བཞུགས་སོ། །ཨོཾ་རང་བཞིན་ཐེག་མཐའ་ཡས་པའི་དངོས། བཞུགས་ཕྱམ་གྱི་ཡོངས། བདེ་རྟེན་ཉིད་དེ།
454 ཐོག་བརྒྱ་མ། བཞུད་པ་ཕུར་ཆགས། བཞུགས་ཐོ། ཧཱུྃ་ཡིག རྣམ་དབུས་རྟེན་དུ་བབ་རྒྱུད་ཏུ་ཁྱད་པར་ཐུམ། ཐུབ་དང་ཡོ་བྱད། ཁྲུས་བསྐོང་། རྟོགས་རྒྱུད་
ཐབས། མི་སྨན་ཐིག་ཕྱུར་སོགས་དང་། བསམ་བརྗོད་རྒྱུས་བསྐུལ་སྐྱབས་དབྱངས་ཀྱི་ཚོད་བརྟེན། ཐུགས་ལྷ་གཏོར་བཅས་བཅུག་པ། བདག་བསྐྱེད་རྒྱུ་བ་བཅས།
ལྷུན་དགའ་བསྐྱེད་ཐུགས་པ། མཆོད་བསྟོད་ཐིམ་པར་བསྒྲུབ་བའི། ལས་རྒྱུན་གྱི་རྒྱུ་བཅད་ལ། ཧཱུྃ་ཨོཾ་ཧཱུྃ་ཧྲཱིཿསྔགས་ལ། སྦྱུ་རྒྱུབ་བསྐྱབས། སྟོང་པའི

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BHSD Franklin Edgerton, *Buddhist Hybrid Sanskrit Grammar and Dictionary* 2 vols. (New Haven: Yale University Press, 1953) [reprinted by Motilal Banarsidass, Delhi, 1985].

BP. Brag-phug Dge-bshes Dge-'dun-rin-chen.

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J. Second part of DK, pp. 191–269.

K. Krang Dbyi-sun, *Bod Rgya Tshig-mdzod Chen-mo* (Mi-rigs dpe-skrun-khang: Peking, 1985–6).

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MV Sharpa Tulku with Richard Guard, *Meditation on Vajrabhairava* (Dharamsala: Library of Tibetan Works and Archives, 1990).

MW Monier Monier-Williams, Sir 1899/1976 *Sanskṛit-English Dictionary* (reprinted in New Delhi: Motilal Banarsidass, 1976).

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SS. Paṇ-chen Bla-ma II Blo-bzang-ye-shes (1663–1737) "Rdo-rje sgra-dbyangs gling-gi zhal-'don Dpal Rdo-rje-'jigs-byed chen-po'i zhi rgyas-kyi sbyin-sreg nag-'gros-su bkod-pa." *Rgyud-stod Grwa-tshang-gi Chos-spyod* (Bomdila, 1975) pp. 247–273.

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INDEX

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